



Hanfstaengl Photo.

A STUDY

By Jean Honoré Fragonard

Pictures

Fragonard

By Haldane Macfall

AMONGST the Sea-Alps that stretch along the southern edge of France, where Provence bathes her sunburnt feet in the blue waters of the Mediterranean, high up on the mountain's side hangs the steep little town of Grasse. In as sombre a narrow street as there is amongst all her dark alleys, and in the dark room of as gloomy a house as stands in that alley, on the fifth day of April, in the much bewigged and powdered year of 1732, there was born to a glovemaker of the town a boy, whom the priest christened Jean Honoré Fragonard. As the worthy glovemaker looked out of his sombre home on to the sun-lit slopes of grey-green olive trees that stretched away to the blue waters of the sea, he vowed the boy

to commerce and a thrifty life in this far-away country place, that was but little troubled with the gadding fashions and feverish vogues of distant, fickle, laughing Paris—indeed, the attenuated ghosts of these once-frantic things wriggled through the provinces on but doddering, sluggish feet to the high promenades of Grasse, and that, too, only long after the things they shadowed were buried under new millineries and fopperies and fantastic riot in the gay capital.

But if the room where the child first saw the light were gloomy enough, the skies were wondrous blue without, and the violet-scented slopes were robed in a tender garment of silvery green decked with the gold of orange trees, and enriched with



THE SCHOOLMISTRESS

BY FRAGONARD

bright colours that were gay as the gayest ribbons of Paris; and the glory of it bathed the lad's eyes and heart for fifteen years, and the wizardry of the flower garden of France never left him—it stole into his colour box, and on to his palette, and so across his master work, and led him through the years to Immortality.

Thus the large-headed small-bodied lad idled through his fifteen summers, living and breathing these things into his imagination, when, like bolt from the blue, fell the news that his father, tearing aside the fabric of his dreams, had articulated him as junior clerk to a notary; but the French middle-class ideal was no heaven for this youth's striving. He idled his master into despair, and fretted and lazed until his mother, with all a French mother's shrewdness, bundled off with him to Paris, and took him to the greatest painter of the day, the Pompadour's Boucher—large-hearted, generous, much-sinners, world-famed Boucher, then at the very summit of his career. The mother besought the spoiled genius of France to make a like genius of her son, and Boucher, with kindly smile upon his lips, told the anxious lad that he might come back to him in six months, pointing out that he lacked sufficient dexterity in the use of his tools to enter his studio, and advising Chardin as the best master in France from whom to learn the mastery of his craft. To Chardin the youth went, and France's greatest master of still life, putting the palette on the youngster's thumb from the very first—as his system was—and making him use sienna upon it as his only pigment, advising him as he went, set him to the copying of the prints from the masterpieces of his own time, insisting on his painting large and solid and true. Young Fragonard made so little progress that Chardin told his parents he could get nothing out of him, and sent him packing from his studio. Thrown upon his own resources, the young fellow haunted the churches, brooded over the masterpieces that were hung therein, fixed them in his mind's eye, and returning to his lodging, painted them day by day from memory. At the end of six months he called again on Boucher, his sketches under his arms, and this time he was not sent away. Astounded at the young fellow's progress, Boucher took him into his studio and set him to work to prepare his large decorative cartoons, designed for tapestries at the Gobelins factories. After two years of this training, Boucher urged him to compete for the Prix de Rome; and at twenty, without preparation, without technical

eligibility, he won the coveted prize. For three years thereafter he was in the King's school under Carle Van Loo, and at twenty-four years of age he started on his journey to Italy with Boucher's now famous farewell advice in his ready ears: "My dear Frag, you go into Italy to see the works of Raphael and Michelangelo; but—I tell you in confidence and as a friend—if you take those fellows seriously, you are a grotesque idiot"—"grotesque idiot" is not the exact phrase, but it will pass.

Arrived in Rome, Fragonard was torn with doubts and uncertainties and warring influences. He did little work, and though he stood before the masterpieces of Michelangelo and Raphael, stirred by the grandeur of their design, he was too much in sympathy with the French genius to be affected creatively by them. Tiepolo brought him back strength and inspiration.

In the autumn of 1761, twenty-nine years of age, he returned to Paris rich in projects for pictures, full of ardour and enthusiasm, ambitious to create masterpieces, and burning to distinguish himself.

Fragonard at once set himself to the task of painting the historic or mythologic academic piece expected from the holder of the Prix de Rome on his return to France. His painting, though badly hung at the Louvre, was hailed with high praise by the academicians, and for a year or so he essayed historic painting in the grand manner; but the praise of Diderot and Grimm failed to fill his pocket, and he decided to paint no more academic pieces. He had indeed no taste for such things, no sympathy with the great past. He was a very son of France, a child of his own day, glorying in the love of life.

The man's chance came, and in the strangest of ways.

It happened that a young blood at the Court went to Doyen with his mistress and asked Doyen to paint a picture of the pretty creature being swung by a bishop, whilst he himself watched the display of pretty ankles. Doyen had scruples, but recommended Fragonard for the naughty business. Fragonard seized the idea readily enough, except that he made the frail girl's husband swing the beauty for the lover's eyes, using the incident, as usual, but as the trivial theme for a splendid setting amidst trees, glorying in the painting of foliage. If you step into the Wallace Collection, you may see this thing that brought our Fragonard fame, the world-famed *Les Hazards heureux de l'Escarpolette*. The effect was

Fragonard

prodigious. De Launay's brilliant engraving of it popularised it throughout the land. Nobles and rich financiers, and all the gay world beside, strove for examples of work signed by Fragonard. Fragonard became the mirror of the Court, of the theatre, of the drawing-room, of the boudoir, of the age. Finding a ready market for subjects of gallantry, he followed his natural bent, and leaped into the fashion.

Pictures were the hobby of the nobility and of the rich. The innocence, the naïveté, the chastity of Greuze you shall seek in vain in Fragonard. He knew nothing of these things—careless.

His was an ardent brush, and he used it ardently; but always, if he could, he used the subject, however naughty, as but the mere excuse for a glorious picture of trees. He was one of the great landscape painters of France.

Fragonard had all the qualities that go to make a great decorative painter, and it is to the Frenchmen of the seventeen hundreds to whom we must go for pictures that make the home a delight. Unlike the Italians, they are pleasant to live with. His painting in the *salle à manger* of the governor of the Bank of France, *La Fête de St. Cloud*, is one of the decorative landscapes of the world.

To Bergeret de Grandcour, an honorary member of the Royal Academy, and a man of great wealth, Fragonard was introduced by Boucher, and he became one of Fragonard's most lavish patrons and friends.

For the prodigal and eccentric courtesan,

the celebrated dancer, Mademoiselle Guimard, Fragonard undertook the painting of a series of panels; but in 1773, in his forty-first year, there was a serious breach between them, which caused the work to remain uncompleted. Fragonard, anything but energetic, liked always to take his own time at his work. La Guimard kept pestering

him, and one day upbraided him with taunts that he would never get the work finished. Fragonard lost patience,

goaded by her ill-manners and her biting tongue, "It is finished," said he, and walked out of the house. La Guimard could never get him back, but one day he slipped in alone, painted the smile from the dancer's mouth, and placed, instead, a snarl upon her lips.

Drouais introduced Fragonard to the King's mistress, Du Barry, and for this wilful light-o'-love he painted the great master-work of his life. But the lady found the work lacking as to the inde-

cencies, preferring the panels of Vien "to revive in her voluptuous boudoir the blasé senses of the old king." So it came that the rejected canvases lay in Fragonard's studio for years, until the dark days of the Revolution fell upon the Du Barry and sent her to die her hideous death at the guillotine, and upon Fragonard, sending him packing out of his beloved Paris. These canvases, rejected by the frail mistress of France, were the now world-famed series of *The Romance of Love and Youth*. In *l'Escalade* (or *le Rendez-Vous*), the Du Barry playing the part of



L'HEURE DU BERGER BY FRAGONARD
[Photo Braun, Clément & Co.]



Paris par Goussier, Doreur de l'Académie

LA BONNE

*Dediee à Monsieur
Conseiller & Fermier General*

*Par le Parnasse de M. de la Roche, de l'Académie
de la Harpe, &c. &c. &c.*



MERE

*à Monsieur de Lamoignon
de la Majesté*

*Par le Parnasse de M. de la Roche, de l'Académie
de la Harpe, &c. &c. &c.*

A. D.

D. R.



LE SÉRMENT

D'AMOUR

Gravé par J. M. Nodding d'après L.

Tableau d'après l'original de J. M. Nodding



Paris chez les Citoyens de la République

chez M. le Directeur

a timid young girl starts as she sees her shepherd lover to be the King; *la Poursuite* follows; then *Les Souvenirs*; and *l'Amant Couronné* is the step to the deserted mistress in *L'Abandon*, and it has sometimes come to me that it was the inevitable story that lay in this last panel of the romance which struck the chill into the frail Du Barry's favour, and left the masterpieces of Fragonard without her walls; but the figures of the trivial tale matter little amidst the massy foliage and the majestic trees that spring into his swinging heavens—indeed, the tale itself matters little.

In 1769, being then thirty-seven years of age, Fragonard met a young woman who had been sent from Grasse to earn her living with a perfumer in Paris. The girl had artistic leanings, and fell a-painting fans and miniatures. She had need of a teacher, and who more fit than her townsman Fragonard? She was no particular beauty, as her picture by Fragonard shows; she had the rough accent of Provence, was thick-set and clumsy of figure, and of heavy features; but she had the youth and health of a young woman's teens that hide the full significance of these coarsenesses. Fragonard married Marie Annie Gérard in her eighteenth year, and she bore him a much beloved daughter, Rosalie, and ten years after a son.

His marriage at once affected his subjects. The wild oats of his art were near sown. The naughtinesses of the girls of pleasure gave place to the grace and tenderness of the home life—the cradle took the place of the bed of the light-o'-love, and the children blossomed on to his canvases. He brought to his homeliest pictures

a beauty of arrangement and a dignity worthy of the most majestic subjects. He came at this time under the influence of the Dutch landscapists, and stole from them the solidity of their massing in foliage, the truth and character - drawing of their cattle, their cloudy skies, and the finish of their craftsmanship. He was too keen an artist, too original a genius, to copy their style. He assimilated such part of it as could enter into the facile genius of France.

Fragonard's name will always be linked

with that of his friend and patron, Bergeret de Grandcour; his family visited at the rich man's houses in town and country, and it was with Bergeret de Grandcour that he made his second journey into Italy. He had journeyed into Italy before as a penniless student, he now travelled in luxury as the guest of a well-known man of affairs, visiting palaces and churches, received in state by the highest in the land, dining with the ambassador of France, holding



LES LISEUSES

BY FRAGONARD



LES BAIGNEUSES

BY FRAGONARD

[Photo Braun, Clément & Co.]

audience with the Pope, advising Bergeret in the buying of art treasures—he tasted all the delights of wealth. He attended a concert “chez le lord Hamilton,” and saw la belle Emma—our Nelson’s Emma. He went to Naples and watched Vesuvius; here came the news that the King lay dying of the small-pox—a few days after Louis XV. was dead.

With Bergeret he returned to Paris by way of Venice and Vienna and Germany, only to know at his journey’s end one of those miserable quarrels that seem to dog the friendships of great men: going to Bergeret’s house in Paris to get his portfolios of sketches, made throughout the journey, he found, to his amazement, that Bergeret refused to give them up, claiming them as payment for his outlay upon him during the journey. The sorry business ended in the law courts and in the loss of the lawsuit by Bergeret, who had a heavy fine imposed upon him, which he as shabbily evaded.

In a happy hour Fragonard was granted by the King a studio at the Louvre. Making large sums of money at this time, he lived therein a life almost opulent, with his wife and talented sister-in-law, his son Alexandre, and his girl Rosalie. The breach with Bergeret was soon bridged, and Bergeret’s son now became a close friend.

His sister-in-law, Marguerite Gérard, was as gay and distinguished in manners and as beautiful as his wife was dull and coarse—the vile accent of Grasse, that made her sister’s speech horrible to the ear, turned the enchanting accents of Marguerite’s lips into seduction. This girl’s friendship became an increasing delight to the aging painter. Their correspondence, when apart, was passionate. Ugly scandals got abroad; scandals difficult to prove or disprove. The man and woman were of like tastes, of like temperaments; it was, likely enough, little more.

Fragonard was now to reel under the first serious blow of his life—to gaze at the first sign that with the years comes the time of the passing of friends: his bright, witty, and winsome girl Rosalie died, only eighteen years of age. It nearly killed him.

There was a blacker and mightier shadow looming over the land, a threat that boded ill for such as took life flippantly. The French Revolution had been muttering its curses for years before the death of Louis XV.—it broke with a storm’s roar upon reckless Paris. Fragonard’s powerful friend David, the painter, stood sternly watchful over the old man’s welfare; and David

was at the height of his popularity, he was a member of the Convention. Fragonard was chosen a member of the jury of the Arts created by the Convention to supplant the Royal Academy. There is even record of Fragonard and his family, with David and others, offering their valuables to the nation’s defence; but the old artist was at heart bewildered. The national enthusiasm was not in him. The artists were ruined by the destruction of their pensions—Fragonard with them. His patrons were dispersed, their power gone, their favour dissipated. He worked on without conviction or truth. The new school indeed was against all his ideals; he struggled hard to catch the new ideas and failed; he helped to plant a tree of liberty in the court of the Louvre, meditating flight from Paris the while; it was a solemn farce. The glories of the Revolution alarmed the old man; fearful of his life, he gladly snatched at the invitation of an old friend of his family, Monsieur Maubert, to go to him during these anxious times of the terror and the travail that had fallen upon France. Rolling up amongst his baggage the canvases of *The Romance of Love and Youth*, despised of the Du Barry, he left Paris with his family early in 1794 for his friend’s house at Grasse. Here, far from the din and strife, he set up his famed decorative panels in the house of his host, and painted over the doors, and to the full completion of the room, the decorative pieces *l’Amour Vainqueur*, *l’Amour Folie*, *l’Amour poursuivant une Colombe*, *l’Amour embrassant l’Univers*, and *le Triomphe de l’Amour*, and, to keep his host safe from ugly rumour and unfriendly eyes, he painted about the house the phrygian bonnet, axes and faggots, the masks of Robespierre and of Abbé Gregoire, and all the trickings of red republicanism.

To Paris he crept back, he and his family, to his old quarters at the Louvre, at last, when Napoleon had come into power and the guillotine was slaked with blood. But the enthusiasm was gone out of his hand’s cunning, the breath was gone out of his world. He was out of the fashion, a man risen from the dead; his efforts to catch the spirit of the time were pitiful; he won a passing success with an historic canvas or so, done in the grand manner; but what did Fragonard know of political allegories? What of the famous days of the Revolution? what of caricature? The gods of the light-o’-loves were dead; Chastity was the new goddess. We have a pen-picture of the old painter at this time—stout,



LE CHIFFRE D'AMOUR

BY FRAGONARD

[Photo W. A. Mansell & Co.]

The Connoisseur

full-bodied, brisk, alert, always gay ; he has red cheeks, sparkling eyes, grey hair very much frizzed out ; he is to be seen in the galleries dressed in a cloak or overcoat of a mixed grey cloth, without hooks or eyes or buttons, a cloak which the good man ties at the waist when he is at work, with it does not matter what—a piece of string, a chiffon. Every one loved him. Through every shock of good and evil fortune he remained alert and gay.

Suddenly came the suppression of the artists' lodgings at the Louvre. The Fragonards went to live hard by, in the Rue Grenelle Saint Honoré. The move was but the short forerunner to a greater move. The old artist walks now more sluggishly than of old, his four and seventy years have taken the briskness out of his step.

Returning from the Champ de Mars, he becomes heated—enters a café to eat an ice ; congestion of the brain sets in. He died on the 22nd day of August, 1806, at five of the clock in the morning.

Thus passed away, in fitting fashion enough, almost unknown, the great pleasure-loving painter of France's gaiety and lightness of heart. Painting with prodigal hand a multitude of elegant masterpieces in the most elegant period of a century that made elegance its god, he disappeared, neglected, and well-nigh forgotten. But time is the great judge of reputations. Absolutely discredited for years, with Watteau and Greuze and Boucher for goodly company, he is come into his kingdom again, lord of a very realm of splendour, master of the empire of youth and love—the blithe teller of the tale of *Love and Youth*.



BACCHANTE ENDORMIE

BY FRAGONARD

[Photo Braun, Clément & Co.]





**JANE, COUNTESS OF
WESTMORELAND**

Daughter of R. Saunders, Esq., and Niece and
Co-heiress of Admiral Sir Charles Saunders, K.C.B.,
Married (as his Second Wife)
John, 10th Earl of Westmoreland, in 1800

In the possession of the
Rt. Hon. Sir Spencer Ponsonby Fane, P.C.

TO RETURN AND
RECEIVED

1. The first of these is the fact that the
the first of these is the fact that the

Capitulum composed of two lobes, the
upper of them immovably fixed to the
margin of the lower, which is the

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Pottery and Porcelain

The Speaking Pottery of France; or "Faïence Patriotique" By L. Solon

FEW, if any, collectors in England could plead guilty of having ever yielded to the temptation of adding to their ceramic treasures a representative of the popular French ware known as *Patriotic Faïence*; although somewhat inappropriate, the name is now generally accepted to designate the painted and inscribed crockery made at the time of the great Revolution, whether it bears historical emblems,

or simply a name, a date and a motto. As a matter of fact, an isolated example of the kind looks far from attractive; the material is coarse, the shape ungainly, the painting rough and crude. On that account, such a poor object might be passed over as undesirable, yet when a well seriated collection of pieces of that order has been brought together, each item assumes, in the eye of the observer, a significant interest. In no other country — nor,

indeed, in France at any other time—has a frenetic course of political and social subversions been chronicled on the pottery of the people in the manner in which we see the ephemeris of the Revolution of 1789 synchronised on the domestic earthen vessels of the period.

Notwithstanding its technical and artistic shortcomings, the speaking pottery, as one might call it, has attracted, and still attracts, a deserved attention. Towards 1850, a group of enthusiastic

amateurs had begun to make the gathering and the classification of the most telling types their undeviating pursuit. It does not follow, however, that the newly-born craze was shared by the leading collectors of the fine old *faïence*, who valued a choice specimen of Rouen, Nevers, or Moustiers, in proportion to its decorative effect and its perfection of manufacture. As the patriotic

ware offered none of these recommendations, it never found place in a truly select collection; it was reserved to a literary man, Champfleury, to bring the outcast into recognition as forming an independent class in the range of French potteries.

Champfleury, a prolific novelist, was one of the leaders of the so-called realistic school, then in its incipient stage. The social convulsion with which the whole country was being agitated towards the middle of the last cen-

tury, had brought the Proletariat to the fore. Some of the democratic spirits of the rising generation made it their duty to introduce peasant worship in literature and art; poets and artists were working in concert with the philosopher to achieve the glorious rehabilitation of the down-trodden toiler of the soil. Georges Sand was giving to the press a series of idyllic stories in which rural life appeared irradiated with the fascinating glow that her poetical imagination and her



No. I.—1789, THE THIRD ESTATE, NEVERS



No. II.—1789, THE STORMING OF THE BASTILLE

bewitching style could shed upon subjects she treated with a marked predilection; and J. F. Millet was sending to the Salon strange pictures in which the stalwart figure of the slave of the plough and that of the rustic beauty who shared his troubles and labours, were idealised by his masterly brush. Countless was the number of ardent writers and artists who followed in the same track, and found in these fresh grounds free scope for the display of talent and originality. Whether it be in the works of fiction, or in the unconventional paintings of the realistic school, we see that the author's chief intention has been to hold up the mirror to nature; the action of the drama, the subject of the picture, have invariably been taken from the village life or the tillage of the fields.

The most fervent adepts of the new creed went so far as to retire in some out-of-the-way hamlet, and to adopt with a gratifying affectation the coarse habiliments and the primitive manners of the peasantry. They wore blue blouses and wooden clogs, drank sour wine, and ate brown bread; the dilapidated cottage parlour and the roomy old barn which had been turned into a study or an atelier, had been made essentially picturesque and tolerably comfortable with the simple adorn-

ments and antiquated furniture purchased, for an old song, in the still un plundered farmstead of the region. The dining room was, of course, provided with quaint earthen vessels which had the same provenance. Broad pitchers, large salad bowls, and deep soup plates, once the pride of some thrifty housewife, were arrayed in profusion upon the oak dresser. So rude and unsightly were all the pieces thus exhibited, that the early collector who had previously visited the district in his searches for the artistic productions of the noted faïence factories of old, had not bestowed upon the villagers' crockery the slightest attention.

It was, therefore, as domestic and useful ware that the painted pottery of the poor happened to drift, one day, into the abode of some of the eccentric characters then at the head of the naturalistic movement.

Among these, Champfleury was the first to value it for its own sake; to him the telling emblems and pregnant inscriptions roughly pencilled on the glaze were of sufficient interest to warrant the expediency of classifying the chief varieties of the ware into a collection of chiefly historical import. The amazing quantity of apparently worthless plates with which he had decorated his rooms, where they covered not



No. III.—1791, THE SPADE OUTWEIGHS THE SWORD AND THE CROZIER



No. IV.—1791, THE WILL OF THE PEOPLE

The Speaking Pottery of France

only the walls but also the ceilings, caused much merriment within the circle of his friends. Undeterred, however, by their raillery, the faddist went on completing the series, until he possessed, in an unbroken succession of images crudely limned by the village potter, a genuine record of the political and social aspirations which stirred the soul of the whole nation during the years which preceded and followed the French Revolution. The book that Champfleury published in 1867 as a vindication of his unprecedented collection—the elucidation he gave of the devices and mottoes he had arranged in chronological order, created some sensation and effected a reversion of feelings in the mind of many of those who had at first derided his singular hobby. Thenceforth to collect patriotic *faïence* was recognised as a legitimate pursuit. It threatened, for a moment, to become a regular craze; there was no ugly dish or pitcher daubed over with some Republican symbol that did not find enthusiastic admirers. Such an injudicious infatuation could not last long; if the inscribed pottery of the Revolution is still appreciated, it is on its own merits, that is to say, not as remarkable productions of the ceramic art, but as graphic documents to be added to the collections of trade tokens



No. V.—1790, THE SUPPORT OF THE PEOPLE, NEVERS



No. VI.—1789, A NATIONAL EMBLEM



No. VII.—1790, THE NATION IN ARMS

and chapbooks of the period, to which they form a valuable complement.

From the sketches which accompany this article, one may gather that the treatment of a ware patronised by the poorer classes never had any artistic pretensions. Nevers was the chief centre of manufacture, but Rouen and many other places also produced it in innumerable quantity. It is sad to see how suddenly the decorative traditions of

the old *faïence* painter were set aside at that moment. No market could any longer be found for a better class of work, so the standard had to be lowered to meet the demand for tawdry cheapness; ornamental or flowery borders, elaborate and elegant centres disappeared completely—an emblem and a motto, allusive to the passing events, were hastily scribbled and coloured upon the plain domestic vessels; this was all that was required to please the impecunious purchaser, all that could be done to retard the fatal doom of an industry at its last gasp.

A truly characteristic collection of patriotic *faïence* should comprise only specimens illustrating the stormy period included between the dawn of the Revolution and the establishment of the Republic. The series of inscriptions would then

begin with *Vive le Roy*, 1789, and end with *Vive la Montagne*, 1793. Rapid as had been the continuity of social reforms which followed upon the Declaration of the Rights of Men, complex as were the ever-increasing demands of the people athirst for more liberty, all that had been accomplished—all that was still expected—is found faithfully recorded on the popular pottery of the day.

On the earliest examples, the fundamental principles of the Revolution are plainly formulated. *Vive la liberté* is the cry of the fervent patriot, but the King has just declared himself to be the first citizen of the realm, and the inscription, *Vive le Roy*, occurs quite as frequently as the former. An emblem composed of a sword, a crozier and a spade, grouped under a royal crown, is introduced at that moment; it symbolises the aristocracy, the Church, and the third state, and is accompanied by the words: *Union soutient force*, or *A sa durée tient le bonheur public*. The design is taken as representing the coat-of-arms of the people, and it is as such that we see it constantly repeated during the next three or four years. (No. i.)

With the storming and the downfall of the Bastille in 1789, the prologue of the revolutionary

drama had been enacted. The childish picture of a fortress on the top of which floats a flag inscribed, *Vive libre ou mourir*, shall bring the news into distant villages, and long keep in the heart of the peasant the memory of the glorious event. (No. ii.)

In 1790, the "*tiers état*," conscious of his power, asserts more loudly its claims to the recognition of its paramount importance in the State; in the words *Veneranda nutrix*, the feeling has found its emphatic expression. The triple symbol is not altogether discarded, but is often replaced by a medallion in which is written, *La Nation, la Loy, le Roy*. Occasionally an allegorical subject shows that the sword and the crozier are losing their prestige. Weighed on a pair of scales against a spade, the labourer's tool overbalances the aristocratic attributes (No. iii.): *Le plu fort l'emporte* (No. iv.). Or else, a peasant is represented casting them away on the ground, saying, *Je suis las de les porter* (No. v.). The simple motto, *Vive la nation*, seems to predominate over all others (No. vi., No. vii.).

Mirabeau dies in 1791, and the grief of the whole nation at the loss of this most eloquent apostle of liberty is commemorated in pictures of a cenotaph bearing the inscription:



No. VIII.—1791, DEATH OF MIRABEAU



No. IX.—1792, BELLICOSE EMBLEMS



No. X.—1793, THE REIGN OF TERROR

The Speaking Pottery of France

Au manes de Mirabeau, la patrie Reconnaisante (No. viii.).

The war is raging on the frontier, and threatened with foreign invasion, France makes an appeal to all the citizens to unite for the defence of the Fatherland. From 1792 the emblems assume a bellicose character, a cock perched upon a cannon is made to say, *Je veille pour la nation* (No. ix.); and a lion crouching under a war trophy, *Je suis invincible*, doubtless as an allusion to the victories of Jemmapes and Valmy; a soldier is proudly described as *Le bonheur de la France*; the clergy are asked to swear allegiance to the Constitution, and priests are represented in the act of taking the oath, or announcing from the pulpit a coming era of prosperity; the emigration is foretold in the figures of a nobleman and a bishop holding each other by the hand, and the sentence *Le malheur nous reunit*.

As the reign of terror is approaching its climax, the revolutionary trend of the allegories becomes more and more accentuated; there are caps of liberty, levels, triangles and civic altars, sometimes accompanied by the threat, *Je terrasse les Aristocrates*, or the cry, *Vive la Convention, Vive la Montagne* (No. x.); verses from the *Ça ira* or *Dansons la Carmagnole*, the ribald songs that the

sans culottes howled when conducting the victims to the guillotine, are transcribed at the bottom of the plates (No. xi.-xii.). The collectors of patriotic faïence have long looked for a piece glorifying the execution of Louis XVI.: they had to wait until some unscrupulous forger supplied them with grim pictures of the horrible scene. The fraud was at once detected; it has now been ascertained, to the credit of the French potter, that the tragic end of the King and the royal family has never been alluded to by the painter.

After that date, the popular ware has nothing but subjects expressive of the intense longing for peace and tranquillity which pervaded the whole nation, exhausted by such an excess of troubles and sufferings. The favourite mottoes are: *Vive l'agriculture* and *Vive l'abondance*. A curious subject shows the "*Hôtel de la Paix*," with the figure of a weary traveller exclaiming, *Je désire y arriver*. (No. xiii.)

A group which may be connected with the pottery bearing social emblems, is formed by the pieces painted with Masonic devices. All the advanced spirits who took a share in the preparation of the Revolution, were affiliated to the Great Orient of France, by which the principle that all men are born equal and free



No. XI.—1793, THE REVOLUTIONARY SONG, NEVERS



No. XII.—1793, THE TRIUMPH OF THE PEOPLE



No. XIII.—1797, PROSPECTS OF PEACE, NEVERS

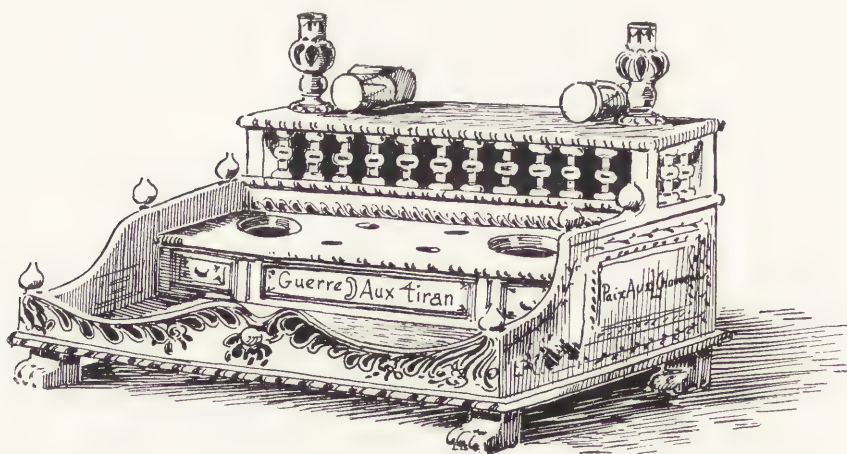
was boldly advocated. Freemasonry was, however, a secret society, with which it was not always safe to boast of being associated; a member of a Masonic lodge who risked to have in his possession a plate adorned with the mystic symbols of the craft, was incurring some danger. Such plates could not have been sold in the trade, and were circulated privately; a goodly number of them have, however, come down to us.

It is needless to say that much of the painted crockery issued from the same factories, affected a very different choice of subjects; a large portion of the provincial population being still firmly attached to their religious belief and to the worship of the Saints, pious images continued to be produced in quantity. Mr. Fiéffé, in his work *Les faïences patronymiques de Nevers*, has enumerated and reproduced no fewer than ninety-one figures of patron saints, occurring generally upon presentation pieces.

Neither should we forget the caricatures and the comical scenes in which the wag of the painting shop has given vent to his Gallic humour. The engrossing topics of public curiosity have also supplied motives for the decoration of the plates, the invention of balloons, for instance, was illus-

trated in many factories. Each of them produced a special design of the ascension of an aeronaut; examples are varied enough to form a distinct class.

Speaking pottery is represented in the productions of all times and of all countries; but whether it be the Greek kylix which records the name of a favourite youth of Athens, or the majolica dish on which the charms of a Florentine beauty are celebrated, all are essentially private in character, and suggest a unique example. It is not so with the inscribed faïence of the French Revolution—a design, once adopted, was repeated in an unlimited number of copies, to be understood and appreciated by the masses. A collection of the chief types of that ware is, therefore, comparatively easy to bring together. A visit to the Carnavalet Museum in Paris, where a very fine and extensive selection of patriotic faïence has been assembled, may afford a good notion of the lines on which such a collection should be formed. To obtain genuine specimens is not, however, without difficulty; the factories of Nevers and other places are still throwing on the market copies of well-known models, sufficiently well imitated to deceive the unwary purchaser.



NO. XIV.—INKSTAND MADE AT LA CHARITÉ SUR LOIRE [AUXERROIS]
LENGTH, 14 $\frac{3}{4}$ IN.



Old English Gold Plate

Part III.

By E. Alfred Jones

LORD TREDEGAR is the owner of a gold cup presented to Sir Charles Gould, Bart., by the Equitable Assurance Company in 1780.

With the gradual decline in the use of costly gold snuff-boxes, a fashion suddenly appears early in the nineteenth century for their conversion into other objects of more practical utility, taking the form, in three instances, of salvers, the earliest in date being the property of the Duke of Rutland (No. xvi.), of 22 carat gold, circular in shape, twelve inches in diameter, the raised border chased with the emblems of the three kingdoms of England, Scotland and Ireland, the rose, thistle and shamrock; and standing on four feet formed of winged claws holding a ball. This salver was made

from snuff-boxes, presented with the freedoms of different cities, towns, etc., to Charles, fourth Duke of Rutland, nominated Lord Lieutenant of Ireland in 1784, his death occurring three years later. Among the arms reproduced on the salver are those of Manners, Duke of Rutland, in the centre, and those of Cork, Belfast, Drogheda, Hillsborough, Dublin, Cashel(?), Limerick, Galway(?), Waterford,

Londonderry, Trinity College, Dublin, and Doncaster, while the remaining four are unidentified. It was made in 1801 by Paul Storr.

More decorative than the preceding salver, is the circular piece, fourteen inches in diameter, more plateau than salver (No. xvii.), in the Duke of Devonshire's valuable collection of plate, the work of Paul Storr in 1813.



NO. XVI.—THE DUKE OF RUTLAND'S GOLD SALVER, 1801

The Connoisseur

On the slightly raised centre is the applied coat-of-arms of William Cavendish, Marquis of Hartington (who became fourth Duke of Devonshire in 1755, and from November of the following year until May, 1757, was Prime Minister of England), conjointly with those of his wife Charlotte, Baroness Clifford of Lanesborough, only daughter and heiress

TOWNS, THE ARMS OF WHICH ARE ENGRAVED HEREON, WILLIAM MARQUIS OF HARTINGTON, LORD LIEUTENANT OF IRELAND, 1755. *The Loyal Freemen of the Protestant Town of Bandon Bridge*, FATISHUC TE POSCENTIBUS AFFER, MDCCLV. The arms engraved are those of the city of Waterford, Trinity College, Dublin (twice), Limerick, Kinsale,



NO. XVII.—THE DUKE OF DEVONSHIRE'S GOLD PLATEAU, 1813

of Richard Boyle, Earl of Burlington and Cork, who brought him Lismore Castle and other estates in Ireland. The outer border, which is chased with oak leaves, is divided by alternate palmette ornaments, acanthus leaves, and semi-caryatid female figures. Inside the compartments are engraved these inscriptions: THIS WAITER WAS MADE FROM THE GOLD SNUFF-BOXES PRESENTED WITH THE FREEDOMS OF THE SEVERAL CITIES AND

Kilkenny City, Cork, Youghal, the City of Dublin and Clonmel.

The third salver made from gold snuff-boxes, is the illustration (No. xviii.), which, together with the tray (No. xix.) and the cup (No. xx.), are reproduced here by gracious permission of his Majesty the King. The snuff-boxes were presented to H.R.H. the Duke of York, and contained the Freedoms of the Cities of Bath, Oxford, York,

Old English Gold Plate

and Hamburg, the Town of Plymouth, and the University of Oxford, the arms of which are engraved, with engraved branches, composed of oak and laurel, within a fretwork circle; in the centre are the arms of the Duke. The raised edge of the salver, which stands on three winged feet, is chased with oak leaves. Made in 1821 by

Garner and the collar of the Order, surmounted by the Royal Crown; to the left are engraved:

Order of St. Ferdinand
(Two Sicilies)

Order of St. Stephen
(Hungary)

Order of William
(Netherlands)

Order of St. Michael
(France)

Order of Leopold
(Austria)

Order of the Iron Crown
(Austria)



NO. XVIII.—GOLD SALVER, 1821, IN THE ROYAL COLLECTION AT WINDSOR CASTLE

Philip Rundell, diameter $10\frac{1}{2}$ ins., weight 41 oz. 11 dwts.

The massive gold tray (No. xix.) in the Royal Collection at Windsor Castle, was made for George IV. by Rundell, Bridge and Rundell; oval in form with lion mask handles, standing on four lion couchant and unicorn feet, the border boldly chased with branches of roses, thistles, and shamrocks at frequent intervals. In the centre of the tray are engraved the Royal monogram within the insignia of the Order of the Garter, viz., the

The border is divided by bold acanthus leaves into twenty compartments, containing the several orders of George IV., all applied, and enclosed within laurel wreaths. Starting with the order immediately above the Royal Crown and going towards the left, the orders are: (1) Order of the Guelphs (Hanover); (2) St. James of the Sword (Portugal); (3) The Elephant (Denmark); (4) St. Januarius (Two Sicilies); (5) St. Anne (Russia); (6) St. Patrick; (7) St. Alexander Nevski (Russia); (8) The Tower and Sword (Portugal); (9) The

The Connoisseur

White Falcon (Saxe-Weimar); (10) The Holy Ghost (France); (11) The Bath; (12) St. Michael and St. George; (13) St. Ferdinand (two Sicilies); (14) Aviz (Portugal); (15) Military Order of Christ (Portugal); (16) Order of the Thistle; (17) Charles III. (Spain); (18) St. Andrew (Russia); (19) The Golden Fleece (Austria or Spain); (20) The Black Eagle of Prussia.

The measurements of the tray are : length with

domed cover, on which are wreaths composed of roses, thistles and shamrocks, applied, is surmounted by the Imperial Crown on a cushion. Engraved on the foot is "Coronation of King George IV." Maker's mark, PR, for Philip Rundell, date-letter for 1820; height, $9\frac{1}{2}$ in. including cover. This cup, which was probably the gift of the Earl Marshal of England, the then Duke of Norfolk, was discovered in June, 1875, with some silver



NO. XIX.—LARGE GOLD TRAY, MADE FOR GEORGE IV., IN THE ROYAL COLLECTION AT WINDSOR CASTLE

handles, $27\frac{1}{2}$ in., without 22 in.; width, 19 in.; weight, 278 oz.

The Coronation of George IV. is commemorated in the gold cup and cover, known as the Earl Marshal's cup (No. xx.) at Windsor Castle. Of classical form, the lower part vertically fluted, the twisted handles joined to the upper part of body by sprays of bold oak foliage, applied. On one side are the Royal Arms, and, opposite, the Earl Marshal's bâton crossed in saltire, with an applied wreath of oak leaves; the stem is divided by a moulded band; the edge of the foot is chased with acanthus leaves; the slightly

plate in a vault used as a strong room in the Lord Chamberlain's office in St. James' Palace, where it is supposed to have remained unknown for upwards of forty years.

By the same maker, and differing from the previous cup only in a few decorative details, in the absence of the wreaths on the cover, while the border of the foot is fluted, and the centre wreath is composed of roses, thistles and shamrocks, is the cup (No. xxi.), belonging to the Marquis of Ormonde. It is engraved with the Ormonde arms and is inscribed, "Presented at the Coronation of His Majesty King George the Fourth, 19th July, 1821,

Old English Gold Plate



NO. XX.—THE EARL MARSHAL'S GOLD CUP AND COVER, 1820
IN THE ROYAL COLLECTION AT WINDSOR CASTLE

to James, Earl of Ormonde and Ossory, K.S.P., as Hereditary Chief Butler of Ireland." An interesting point is that the present Marquis is the twenty-seventh Hereditary Butler. The date-letter is 1821; height $8\frac{1}{4}$ in.

Another gold cup owned by the Duke of Norfolk, is that represented here (No. xxii.), also made by Philip Rundell, in 1822. Its style suggests sixteenth century German influence, and is a complete departure from the classical type of cup prevailing early in the nineteenth century in this country. The bold gadroons on the body, lid, and base are burnished; on the obverse are the

Royal Arms, applied, and on the reverse, the Norfolk Arms. The stem, which is fluted and decorated with acanthus leaves, is divided by a knop, with gadroons and chased foliage; on the shoulder above the foot are chased scallops in cartouches, with a collar, on which are projecting rosettes, immediately below it. On the cover is the Imperial Crown on a cushion, with a collar, as on the base, below it. Though this handsome cup bears no inscription in support of such a supposition, it may be assumed from the Royal Arms and other emblems, that it was given by George IV. to the then Duke of Norfolk, as hereditary Earl Marshal of England. Its dimensions are: height, 14 in.; greatest diameter, $5\frac{3}{4}$ in.

The last piece of gold plate to be illustrated in these pages is the plain pint mug with a glass bottom (No. xxiii.), bearing the hall mark for the year 1828, the property of Earl Spencer. It is inscribed: "The Lord Chief Baron Pengelly's legacy to the Duchess of Marlborough." Sir Thomas Pengelly, who died in 1730, was for many years counsel to the famous Sarah, Duchess of Marlborough, and from a codicil made 30th Oct.,



NO. XXI.—THE MARQUIS OF ORMONDE'S
GOLD CUP AND COVER, 1821



NO. XXII.—TALL GOLD CUP AND COVER, 1822
IN THE POSSESSION OF THE DUKE OF NORFOLK



NO. XXIII.—GOLD PINT MUG, 1828
BELONGING TO EARL SPENCER

1729, worded thus, "I desire Her Grace the Duchess of Marlborough, to accept twenty broad pieces of gold of twenty-five shillings each, to buy a ring or small piece of plate," it may be inferred that the original gift, probably a gold snuff-box, was converted into this mug. The Spencer-Churchill arms are engraved on the front; its present weight is 16 oz. 5 dwts.

At the exhibition of silver plate at St. James' Court, in 1902, the Duke of Newcastle exhibited a gold cup and cover, of classic form, surmounted by a coronet with the Prince of Wales' plume; the handles scrolled with acanthus, the lower part of vase with chased foliated scroll-work; the foot decorated with acanthus work. Height, 11 $\frac{1}{4}$ in.

My gratitude is due to the noble owners of the gold plate here represented, for the readiness and great courtesy shown in granting permission for its inspection, and to others for their courteous replies to all enquiries.





Hanfstengl Photo.

MADAME LE BRUN AND HER DAUGHTER
By Vigée-le-Brun



Early Portraits of Ariosto

By Wm. Vine Cronin

LUDOVICO ARIOSTO was born in 1774, and brought up to the law, but gave it up for poetry. A distinguished man in 1503, he was introduced by Cardinal Ippolito d'Este to the Court of Ferrara, and employed upon several important negotiations. After the death of the Cardinal, he was taken into the service of his brother, Duke Alfonso, and commissioned by him to suppress the insurrection in the wild mountainous district of Garfagnana, which he successfully accomplished. He became Governor of the province, a post which he held for three years, and then returned to Ferrara. He is described in the Latin verses of his brother Gabrielle as of noble personality and amiable character. He died in 1533, and a monument was erected to him in Ferrara in the shape of a high column with square base and decorated top, upon which rests a full length statue of the great poet.

Ariosto patronised Titian, and they became intimate friends at the Cardinal's Court, of which there is evidence in the letter of July 14th, 1513, where the poet excuses himself from sending his *Orlando*, owing to the various corrections and erasures that no one could read but himself. He was engaged ten years upon this great poem, which was published in 1516, and passed through over a hundred editions. Titian finished the "Bacchus" for the Duke of Ferrara in 1519, but it was preceded by many other important pieces, none more so than the portrait of Ludovico Ariosto. The portraits of the poet then were, at least, two in number; one painted about 1504 was inherited by his son Virginius, who took it to Padua in 1554; the other was merely a drawing

for the wood-cut annexed to the *Orlando*, published in 1532. In the middle of the seventeenth century, two more portraits came to light: that in the Regnier Collection at Venice dispersed in 1666, but this portrait was not in the sale; the other belonged to Don Alphonso Lopez, Privy Councillor to the King of Spain, whose collection at Amsterdam was sold in London in the reign of Charles I. This picture is described in Crowe and Cavalcaselle as follows: "In this grand picture we acknowledge the finest creation of Titian in that period of his career, which showed itself pregnant with the influence of Palma and Giorgione. Nothing can exceed the richness of its tones, the brightness of its tints, or the nice blending of its modelling, the subtlety of its gradations or the radiance of its light. The personage represented is a man of dignified air, and displays at once an elevated serenity and a clever sprightliness, and one sees that the painter, whilst imitating nature, was aiming at an idea to be attained, at least, by a force and delicacy of colour equally excellent. The poet—if *he be Ariosto*—the italics are the writer's—is seen passing at a slow walk, the upper part of his form being visible above a parapet, his body in profile, whilst the head and eyes are turned to front the spectator. It is a figure of noble port, with a face of fine features, handsomely set off by a dark sparse beard and long chestnut hair divided in the middle. A plaited shirt leaves the throat and neck exposed, losing itself with a breadth of a dark doublet, the sleeves of which are of quilted blue satin standing out with gorgeous effect, as the right arm, which it covers, is raised to rest the hand against the chest."



THE COBHAM HALL PICTURE, NOW AT THE NATIONAL GALLERY



TITIAN'S "ARIOSTO"
ENGRAVED BY NICHOLAS DE LARMESSIN



TITIAN'S "ARIOSTO"
ENGRAVED BY REGNIER DE PERSYN

This portrait was copied by Joachim Sandrart, of Amsterdam, painter, engraver, and writer on art. He spent several years in Venice, copying some of the finest works of Titian and Paolo Veronese, born 1606, died 1680; engraved, in reverse, by Regnier de Persyn, of Amsterdam, who practised his art with success in that city. This engraving is in the British Museum Print Room, from which the illustration has been produced. There is also another inscribed Ludovicus Ariostus, Titianus Pin, De Larmessin Fecit, of which there is also an illustration. Nicholas de Larmessin the elder was born at Paris about 1640, died 1684. This print clears up the doubt expressed by Crowe and Cavalcaselle in the description of the Lopez portrait herein given. It is unfortunate that these six portraits cannot now be traced.

The pictorial catalogue of Cobham Hall, published in 1844, has two pictures entered as by Titian. "A dark and damaged painting here representing portraits of himself and friend, Don Francesco del Mosaico, is placed at such a height that the details can by no means be distinctly seen, yet we have little doubt but that it has been a very fine work. Titian's portrait of Ariosto (37), also being hung too high for close inspection, is a fine picture, the expression of the face is intellectually keen and passionate."

Crowe and Cavalcaselle observe upon this picture that it is a half length on grey green ground, 2 ft. 0 $\frac{1}{4}$ in. by 2 ft. 9 in. high, inscribed on the brown parapet beneath the figure, Titianus V, and is without pedigree, but cannot be the one which Rudolphi describes in the Renier Collection, the dress being different, and fine as the portrait is, it is not in perfect preservation. The beard is extensively retouched, and some injury done by time and wear. The portrait has recently been purchased for the National Gallery for the sum of

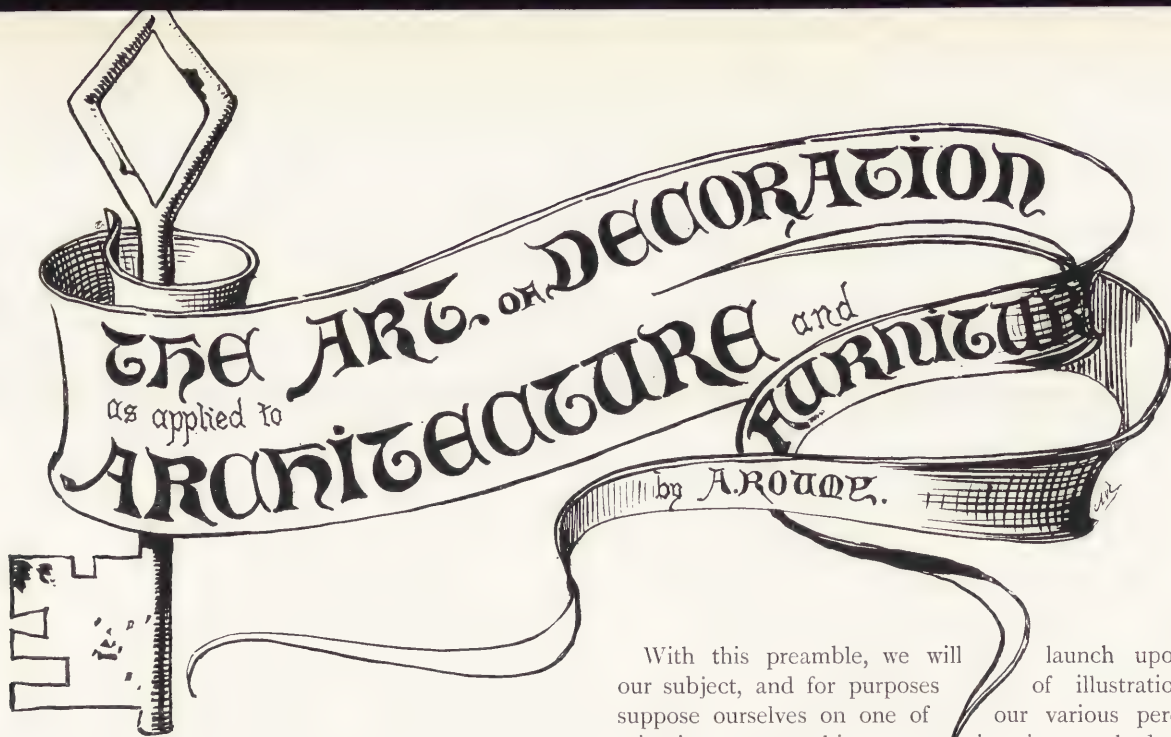
£30,000, and it now presents an entire facial change—the face, intellectually keen and passionate, has been replaced by one of a placid, pleasing expression; and the signs of time's effacing fingers altogether removed. This has been accomplished by a clever restorer, the face work here being admirable.

Comparing it with the illustration of the Persyn engraving, the differences are striking—in the configuration and pose of the head, the left side of the face, the eye, the nose, the hair and beard, the plaited shirt and the manipulation of the sleeve of the doublet, remarkably so in the signature. In the Sandrart copy, the Titianus U is clear and distinct—every letter well formed. In the National Gallery portrait, not so. A surmise has been made that the inscription was, at first, two V's, one in the centre, the other in reverse at the right-hand corner. Later on, Titian added Titianus and changed the first V by the addition of a down stroke into the monogram TV. I think the conjecture far-fetched and untenable, for where there is a signature, a monogram and additional V are superfluous. The inscription, therefore, cannot be accepted as genuine. The evidence here is conclusive that the National Gallery picture is not a portrait of Ariosto, and inasmuch as it has been facially and otherwise restored and that the opinions of experts are so divergent, the name of the painter remains an unsettled question.

There are many more engravings in the Print Room of Ariosto at a mature age from paintings by Titian, which I will describe, with illustrations, at a future time.

I have to express my indebtedness to Messrs. Murray, of Albemarle Street, for the generous sanction they have given for the notes from Crowe and Cavalcaselle used in this paper.





With this preamble, we will our subject, and for purposes suppose ourselves on one of grinations approaching an

Our natural sense of us to admire as we advance Norman towers and imposing north entrance and, as we beauty of the arches and the delicacy of the traceries duly impress us.

launch upon of illustration our various pere- imaginary cathedral. beauty will impel the well - poised appearance of the draw nearer, the

We observe, however, that while the general character of our cathedral is Gothic, this portion of the building is quite different in feeling,

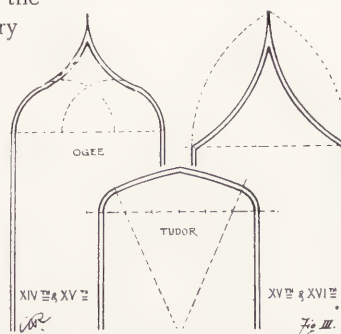
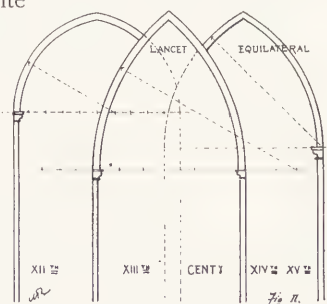
the explanation being that this early section was built during the eleventh century, or may be the beginning of the twelfth. The circular arch, as well as the details of the ornaments and caps and the plain wood

door with its elaborate wrought-iron plates, all being plainly indicative of the Roman. (Fig. i.)

We enter the cathedral, and are at once struck with the wonderful arrangement of the roof, forming, as it were, a frame to the beautiful great tracery at the farther end. (No. ii., p. 36.)

If we enter the nave and examine the arches and windows of the aisles, we shall very easily detect the period of each of them.

That circular



THE world's great treasure house of beautiful things is before us, but how to appreciate its wealth, how to discover the key to its perfections is a problem that to the layman seems by no means easy of solution. Yet with simplicity is the very basis of everything

beautiful, the most complicated mass of lines and ornaments can be analysed to their logical origin, so that what appears to the untrained eye, in the mass, to be the whim or fancy of some architectural exponent, can by dissection be found to be nothing more than a carefully devised and perfectly reasonable development of the most elementary lines.

It is no intention of these articles to attempt to exhaust and explain all the laws of architecture and decoration but rather to provide a general "key," by the aid of which in our travels, our vague admiration

of the beautiful may be converted into a more tangible appreciation, a key by which we may be able to detect any flagrant disregard of the law of proportion and style, a key which would enable us generally to define dates and motives, as well as to trace the relationship of the periods.

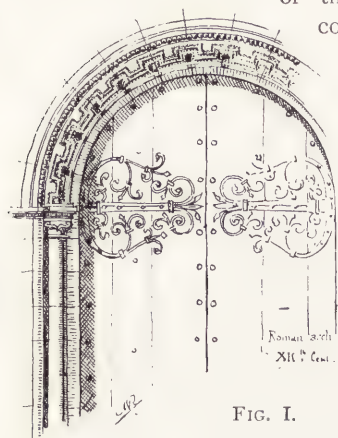


FIG. I.

arch (Fig. ii.), slightly pointed, was built during the twelfth century; if decidedly pointed in the shape of a lancet (Fig. ii.), it marks the thirteenth century; if equilateral, the fourteenth and fifteenth (Fig. ii.); if ogival or Tudor in design (Fig. iii.), we are at the later part, or at the end of the Mediæval style. It may be as well here to correct a popular error that prevails in some quarters, namely, that the "Goths" were in any way the originators or have the remotest connection with the Gothic style of architecture. The association of the name "Gothic" with the style is lost in obscurity, and will always remain a more or less debateable point, the one thing certain being that it has no relation with the marauding people who overran and created so much havoc throughout Europe.

The Gothic style found its origin in France, principally in the old Provinces of Anjou, Aquitaine, and Ile de France, at the beginning or the middle of the twelfth century, some eight centuries subsequent to the expulsion of the Goths from France by Clovis.

The striking similitude between the French and English works of this period is thus explained.

Indeed there are many evidences that the French and English architects of this era were much in touch, till such time when each strove to individualise, as represented by the "Perpendicular" in England and the "Flamboyant" in France.

To revert to the general examination of our cathedral, if we scrutinize some of the windows, we shall notice here the tracery is very simple and somewhat rustic (Fig. iv.), supported

on each side by columns with turned caps slightly decorated; these surely belong to the twelfth century, as they bear a distinct resemblance to the entrance by which we arrived. A hundred years later these traceries become more complicated, the width of the windows being some times divided into three or four parts instead of two (Figs. v. and vi.), each pillar or column having an arch to support it, the latter connected by a rose in trefoil, quatrefoil, or cinquefoil; the ribs also became lighter, and so on until the end of the fourteenth and beginning of the fifteenth century, when the columns that supported the arches disappear altogether, and the traceries become the principal decoration of religious as well as domestic buildings. (Fig. vii.)

These traceries were regarded with so much favour, that they inspired the "hutchiers," or carpenters of this period to copy and adapt them to coffers, chests, wardrobes, fashioned in oak, which to this date were simply constructed of plain planks of timber bound together by wrought-iron corners or plates, fastened by nails or screws. (Fig. viii.)

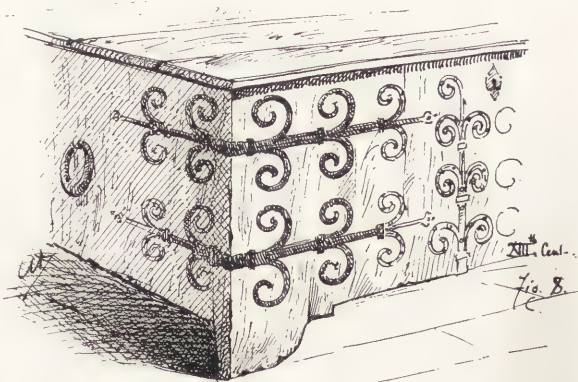
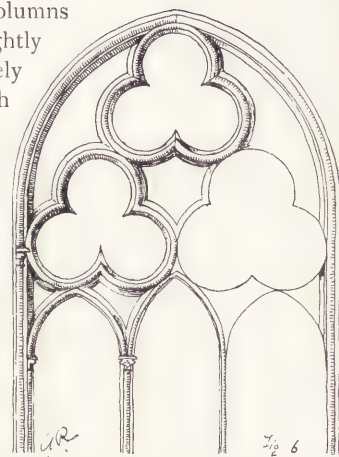
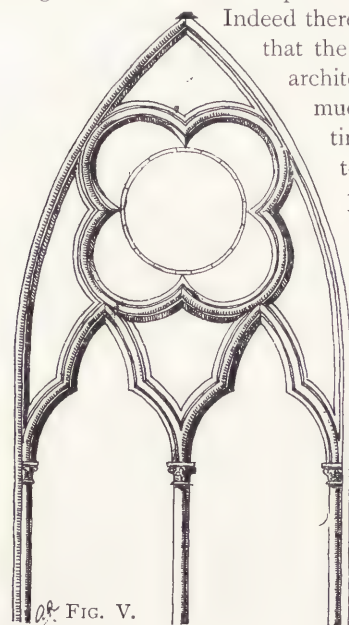
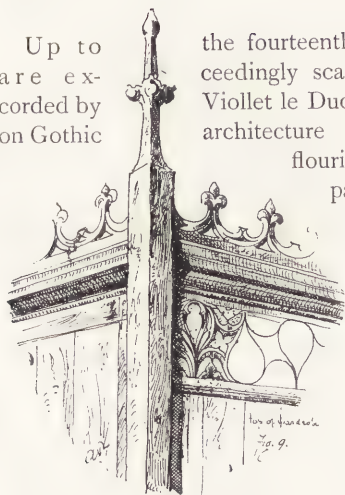


FIG. VIII.

The Art of Decoration

Up to
are ex-
corded by
on Gothic



the fourteenth century wardrobes
ceedingly scarce, and it was re-
Viollet le Duc, the great authority
architecture and furniture, who
flourished in the early
part of the nineteenth
century, that they
were generally
decorated with
pictures on the
plain panels of
the doors, which
were hinged with
carefully forged
wrought iron.

Carving, how-
ever, was seldom to be found, though in some cases
panels were decorated top and bottom with a circular
ornament with

a very simple
tracery, the
chests also being
treated in the
same manner.

Of furniture, the
coffer seems to
have been most
in use on account
of its utility as
a receptacle for
jewellery, papers,
and garments
generally, while it
frequently served
the double purpose
of a seat. Many
of these coffers are
very interesting,
and demonstrate

more definitely than any other furniture of the
period by their ornaments the relationship to archi-
tecture.

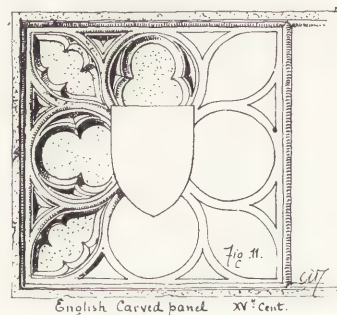
With this digression we will once more return to
our survey of the cathedral.

Observe the magnificent screen and you will per-
ceive in the arches and the traceries the same
features which were characteristic of the windows and
doors.

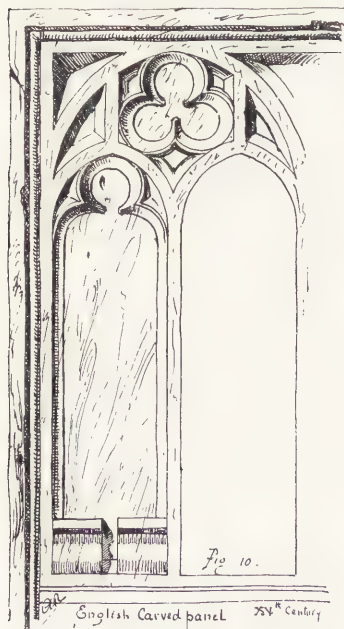
Devote your attention to those tombs—the same
principles apply. Some of the details may, perhaps,
be misleading, but it may be accepted as a general
axiom that the leading characteristics of the Gothic
are invested in the figuration of its arches and
traceries. (No. i., p. 36.)

We have endeavoured in the foregoing to deal
generally with the main outlines that strike the observer
on entering the average ecclesiastical building, rather
than to delve too minutely into the ornamentation,
which would only serve at this stage to bewilder and
complicate, and we propose, therefore, in the
following articles to acquaint ourselves more fully
with these details.

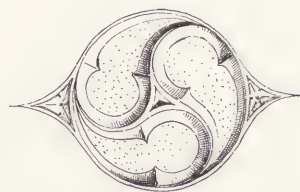
With a view to
stimulating and sus-
taining interest in
this proposed series
of articles, as well as
to provide, as it
were, object lessons,
the writer is pre-
pared to consider
and define in the
columns of THE
CONNOISSEUR photographs or reliable drawings of
buildings and furniture contemporary with the periods
under review, from the eleventh, to the nineteenth
century.



English Carved panel XVth Cent.



English Carved panel XVth Century





FRENCH CARVED OAK CABINET, 15TH CENTURY VICTORIA AND ALBERT MUSEUM
FROM "FRENCH WOOD CARVINGS FROM THE NATIONAL MUSEUMS," BY ELEANOR ROWE
(B. T. BATSFORD)



LICHFIELD CATHEDRAL, WEST VIEW

[Photo London Stereoscopic Photo Co.]



"A History of English Furniture"

By Percy Macquoid, R.I.

[Published by Lawrence & Bullen: First Volume, Price £2 2s. net]

THIS work is in course of publication in twenty monthly parts, of which five have already appeared. It is a sumptuous monograph on English furniture, written by an amateur who has devoted a great deal of attention to the subject, and is an important contribution to the literature of our national decorative woodwork.

Each number comprises forty-eight large quarto pages, and contains over forty excellent illustrations in half-tone blocks from photographs of examples chiefly in the possession of private collectors, and also three plates in which the representation of important specimens is reproduced in colour, from the drawings of Mr. Shirley Slocombe. The book is admirably printed on glazed paper, which gives the best effect to the illustrations.

Mr. Macquoid has divided his subject into four chief periods: "The Age of Oak," lasting from about 1500 to 1660, including furniture that can be attributed to the Renaissance and its evolution from the Gothic; "The Age of Walnut," from 1660 to 1720, when the change is varied by the Restoration and Dutch influence, followed

by a distinctly assertive English spirit; the third period treats of the introduction from France of fresh ideas in design which clearly marked another change, lasting from 1720 until 1770, and this he has called "The Age of Mahogany"; the fourth period, from 1770 to 1820, characterised by an affectation of all things classical combined with a curiously unbalanced taste, he has entitled "The Composite Age."

The fifth part of the work concludes "The Age of Oak," and this period Mr. Macquoid has again sub-divided into three sub-headings: Gothic, Elizabethan, Jacobean, and he commences the first chapter with some well considered notes on the earliest of these styles, but somewhat inconsistently continues the chapter by a description not only of the Gothic examples—of which he gives illustrations, but also of pieces of much later date, without any division or sub-headings of the two other portions of his subject, Elizabethan and Jacobean.

It would have been a more convenient arrangement if he had completed his notes on Gothic, and described his



OAK TABLE CHAIR
PROPERTY OF F. W. PHILLIPS, ESQ.

examples, and then proceeded to the later transitions and periods.

For the purpose of quick reference, if approximate dates had been added to the descriptions printed under the illustrations, the reader need not have been troubled to search the text for this information, and further, in a work of this character it is convenient to find the chapter headings with a synopsis of their contents, or at least some indication of them.

One of the earliest and most interesting of the

into the compromise known as Tudor, and Mr. Macquoid is probably correct in thinking that the work in King's College was designed by some Italian master. The finer and more intricate carving was, in all likelihood, the work of Italian highly-trained craftsmen.

The third chapter contains some good reproductions of well-known historic chairs, from the shallow X form seat of camp-stool origin, and the early box form seat which was constructed to bear the great weight of a fully-armed knight



OAK CRADLE

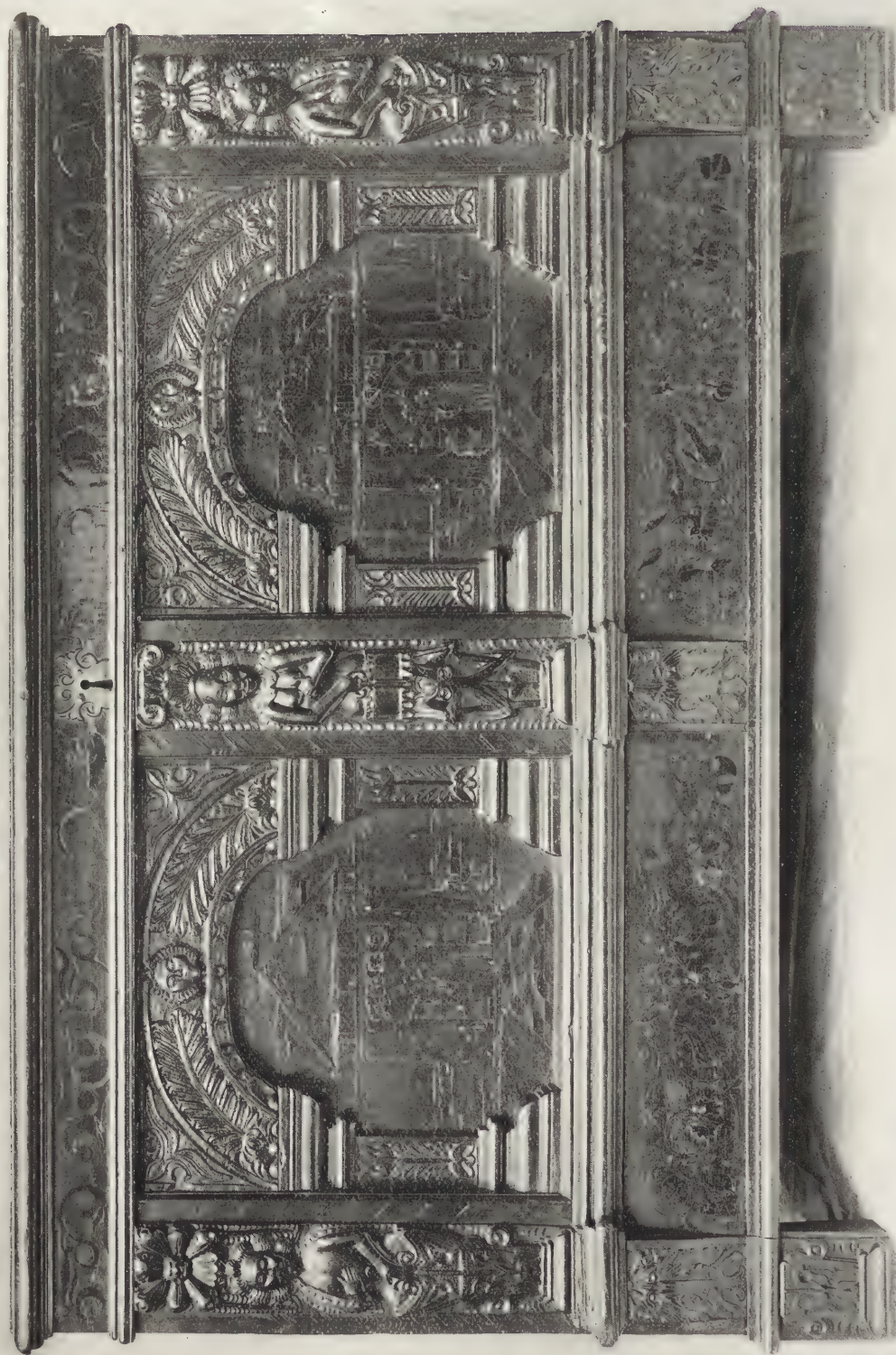
PROPERTY OF SIR THEODORE FRY, BART.

illustrations is that on Plate ii., Sudbury's Hutch in St. James's Church, Louth, Lincolnshire, which Mr. Macquoid attributes to the time of the Coronation of Henry VII.'s Queen, 1487; and from the portraits and the heraldic device in the centre panel, this is probably correct.

Some of the black and white illustrations of the choir stalls of Henry VII.'s Chapel in Westminster Abbey, compared with the Provost's seat and stalls in King's College Chapel, Cambridge, and also of Christ Church, Hampshire, show very clearly the change in our English decorative oak work, from flamboyant Gothic to Italian Renaissance, which afterwards developed

or baron, to the chairs of later period with panelled backs and carved enrichment, sometimes assisted by slight inlay, the earliest date quoted being that of 1460, assigned to the seat in St. Mary's, Coventry, an illustration of which is unfortunately omitted; but there are several excellent reproductions of chairs of about the middle of the sixteenth century, including a coloured print of the famous one in Hornby Castle.

To some of Mr. Macquoid's statements as to the details of construction by which one can ascertain the reign in which a chair was made, some exception must be taken. For instance, we are told on page 137 that "up to the end of Elizabeth's



OAK INLAID CHEST

PROPERTY OF ERNEST CROFTS, ESQ.



OAK DRESSER

PROPERTY OF ERNEST CROFTS, ESQ.

"A History of English Furniture"

reign, the top rail, supporting the cresting is contained within the uprights framing the back, and after this date it rests upon the uprights, and forms part of the cresting." Now it would be very easy to prove that the peculiarity which is attributed to the strictly Elizabethan time by Mr. Macquoid occurs in chairs of much later date, so late as the end of the reign of Charles II., and if reference were made to such sound authorities as *Specimens of Antique Carved Furniture and Woodwork*, by Arthur Marshall, A.R.I.B.A., or *Scottish Woodwork*, by J. W. Small, this will be apparent from some of the chairs illustrated from old Scottish palaces of the period.

In a work of this ambitious character and bearing the title of *A History of English Furniture*, one would have expected to find references to the work of those architects who, during the period under consideration, were largely responsible for the designs of interior woodwork, as they were for the stone exteriors: architects such as Inigo Jones, J. Vanbrugh, Francesco Cleyne (Holland House), and Sir Christopher Wren, not only actually designed but very strongly influenced the woodwork of England from the time of James I. until the end of the Carolian period, and yet their names are not mentioned. Holbein and John of Padua are just cursorily alluded to, but that is all if we except the name of a French designer.

Moreover, Mr. Macquoid has scarcely quoted any of his predecessors who have written on the subject of woodwork and furniture, and his notes and comments made on the examples selected and illustrated by him, are quite unsupported by any recognised modern authority, although he has given us many interesting quotations from Harrison, a sixteenth century writer, from the Verney papers and other correspondence of the time.

With many of these notes there can be no difficulty in agreeing, but it is not so with others, and there is neither reason nor argument for some of the statements that are made with the confidence of a writer quoting well-known axioms the truth of which cannot be questioned. Why, for instance, is the particular period of five years (1530-35) selected for the "marked change in the decoration of furniture caused by Italian influence"? There is certainly an allusion to the

"transition" work of the stalls of Christ Church Hants, but then this work was executed in 1528. Again, we are informed that oak work passed its zenith in 1640. Why is this particular year selected or even why this date approximately? The Civil War did not break out until some two years later, but this event is not mentioned as a reason for earmarking the particular year, which was apparently so important to English oak work. In Chapter IV. there is a passage in which we are told that "the gaiety and intellectual refinement of Elizabeth's time sank into low frivolity in the next reign; that the unsettled state that dimly heralded the approach of civil war was not conducive to serious condition, and the licensed immorality of the Court gave no encouragement to the thoughtful creation of beautiful things. The oak furniture, therefore, that demanded individual interest and originality of thought, was but repetitions of the forms and methods of preceding centuries; at first good, but gradually growing less and less interesting, and finally dwindling into poverty of execution."

From the above quoted opinion one would be led to think that there was a decadence from the late Elizabethan to the early Jacobean, but surely this is contrary to the result of the observation of every writer and of every expert on the subject.

The reign of James I. was the time of Inigo Jones's best period, the time when the Banqueting Hall in Whitehall was being built, and when the dignity and repose of Inigo Jones's design were correcting the superabundant and heterogeneous ornament which during Elizabeth's time had been somewhat riotous.

Some of the South Kensington examples prove this, notably the overmantels which were removed from an old house in Lime Street, City, about 1620, and a reference to the examples illustrated by Mr. Macquoid of this period, that is, the time of James I., contradict the statement as to mere repetition of previous designs or of poverty.

The remaining three-fourths of the publication dealing with furniture subsequent to the Carolian period will be awaited with interest by all furniture collectors, for whatever be the faults, Mr. Macquoid is undoubtedly presenting his readers with a remarkably handsome album of illustrations of notable examples of our national woodwork.



The Present Value of the Publications of the Kelmscott Press By W. G. Menzies

RARELY have the vagaries of fashion been so marked as in the case of those charming specimens of typographic art—the publications of the Kelmscott Press, upon which that versatile genius, William Morris, expended so much time and care.

Issued between the years 1891 and 1898, they quickly attracted both the book lover and the speculator. Their value increased by leaps and bounds, until, in 1899, some were realising ten, and even fifteen, times their published price.

In *THE CONNOISSEUR* for December, 1901, there is an article upon the Press with a carefully compiled table showing the value of each publication up to the dispersal of the Ellis Collection in 1901. The aggregate issue price of a full paper set is about £145, and up to 1899 the value had only increased about £10. Then in the February of that year, a complete set on paper appeared under the hammer at Messrs. Sotheby's, fetching just over £430, an increase of £285. Still their value increased, until in 1900, a set went for an aggregate of £560, or nearly four times their published price.

Then came the re-action. In December, 1903, a complete set on paper, including the Chaucer and the two trial pages of Froissart on vellum, failed to realize more than £255. It was the first time that a set had been sold *en bloc*, and the price obtained was an omen of worse to come.

The vellum editions have not appeared so frequently in the sale room, but when they have, very high prices have been obtained. In 1902 twenty-eight of the volumes were sold at the Wellington Street rooms for a total of £1,821 against a published price of £480. On March 25th of this year, twenty-nine volumes, published at £426, produced only £972.

Though not such a serious drop as that of the paper editions, it is significant enough to indicate that these works have lost the estimation they once possessed among collectors.

Amongst these vellum copies the greatest drop is the Chaucer, of which only thirteen copies were issued, and only eight of these for sale, at £126, which went for £300. Only twice before has it appeared under the hammer, each time realising over £500.

The books have not changed, the number at present in existence cannot be increased, and yet their value falls, each successive season telling a more doleful tale.

Many reasons can be put forth to account for this decline, but at the best they are only excuses. The truth is, collectors have tired of them and will have none of them.

That they may regain some of their lost prestige is possible, but that they will ever reach the high values of four or five years ago is improbable.

The appended table gives a complete record of values from 1892 up to March, 1905.

Among the most persistent drops in the ordinary edition is the Chaucer, the value of which has on one occasion fallen to £40; *Earthly Paradise*, which during last season fell as low as £7 12s. 6d.; the Shelley, for which only £6 could be obtained at the same sale, and *Biblia Innocentium*, a copy of which only realized £2 12s. early in 1904.

The volumes that have fallen below their published price are numerous, and include *The Nature of Gothic*, 19s. in November, 1904; *The Golden Legend*, £4 14s. at the same sale; *The Historyes of Troye*, £3 7s. in June, 1904; and the large 4to *Glittering Plain*, which in July last year made only £3 1s.

Publications of the Kelmscott Press

WORK.	ISSUE.			AUCTION SALES.								
	Year.	No. of Copies.	Price.	Lowest Prices, 1892-9.	Highest Prices.							
					1899.	1900.	1901.	1902.	1903.	1904.	1905	
1. "Glittering Plain" ... Sm. 4to	1891	200 P. 6 V.	2 gns. 12 & 15 gns.	£ s. d. 3 3 0	£ s. d. 33 10 0	£ s. d. 29 0 0	£ s. d. 22 0 0 114 0 0*	£ s. d. 13 10 0	£ s. d. 4 5 0		£ s. d. 51 0 0	
2. "Poems by the Way" ... "	1891	300 P. 13 V.	2 gns. 12 gns.	2 0 0	15 0 0	13 5 0	10 12 6 60 0 0*	8 0 0	4 0 0		25 0 0	
3. Blunt: "Love Lyrics" ... "	1892	300 P.	2 gns.	1 8 0	13 5 0	14 0 0	11 0 0	9 15 0	6 0 0			
4. "Nature of Gothic" ... "	1892	500 P.	£1 10s.	1 2 0	4 15 0	4 16 0	4 12 6	3 3 0	2 10 0	0 19 0		
5. "Defence of Guenevere" ... "	1892	300 P. 10 V.	2 gns. 12 gns.	1 15 0	9 2 6	8 5 0 39 0 0	7 0 0 40 0 0	8 0 0	3 10 0		20 0 0	
6. "Dream of John Ball" ... "	1892	300 P. 11 V.	£1 10s. 10 gns.	1 10 0	6 15 0	5 0 0	4 17 6		2 11 0		19 5 0	
7. "Golden Legend." 3 vols. Lg. 4to	1892	500 P.	5 gns.	2 10 0	10 10 0	9 17 6	10 5 0		7 2 6	5 5 0		
8. "Histories of Troye." 2 vols. "	1892	300 P. 5 V.	9 gns. £80	2 15 0 29 0 0	8 0 0	7 15 0	8 5 0 61 0 0	11 0 0	7 0 0	5 2 6	4 2 0 40 0 0	
9. "Biblia Innocentium" ... 8vo	1892	200 P.	1 gn.	1 14 0	27 0 0	27 0 0	25 10 0	14 5 0	11 15 0		2 12 0	
10. "Reynard the Foxe" ... Lg. 4to	1893	300 P. 10 V.	3 gns. 15 gns.	1 2 0 10 5 0	7 0 0	5 5 0	5 7 6 44 0 0*		4 8 0	2 10 0		
11. Shakespeare: "Poems" 8vo	1893	500 P. 10 V.	£1 5s. 10 gns.	2 8 0	16 0 0	15 15 0	14 0 0 91 0 0*	14 5 0	7 15 0	3 17 6	5 15 0 61 0 0	
12. "News from Nowhere" ... "	1893	300 P. 10 V.	2 gns. 10 gns.	2 2 0 13 5 0	5 15 0	5 2 6	5 0 0 39 0 0*		2 16 0	2 12 0	2 15 0	
13. "Order of Chivalry" ... Sm. 4to	1893	225 P. 10 V.	£1 10s. 10 gns.	1 5 0	6 0 0	6 12 6 40 0 0	5 17 6 41 0 0*		1 10 0	1 18 0	2 6 0 19 5 0	
14. Life of Wolsey" ... 8vo	1893	250 P. 6 V.	2 gns. 10 gns.	1 4 0	5 5 0	5 0 0	4 17 6 44 0 0		2 15 0 50 0 0	2 1 0	35 0 0	
15. "Godefrey of Boloyne" ... Lg. 4to	1893	300 P. 6 V.	6 gns. 20 gns.	4 0 0	8 15 0	6 17 6	6 10 0 56 0 0	9 15 0	6 12 6			
16. "Utopia" ... 8vo	1893	300 P. 8 V.	£1 10s. 10 gns.	1 1 0	8 15 0	9 10 0	8 7 6 51 0 0	6 17 6	4 10 0	2 18 0	2 10 0	
17. "Maud" ... "	1893	500 P. 5 V.	2 gns. Not sold	1 5 0	3 10 0	3 10 0	3 15 0	3 3 0	2 18 0	1 15 0		
18. "Gothic Architecture" ... 16mo	1893	1,500 P. 45 V.	2s. 6d. 10s. & 15s.	1 12 0 5 5 0	2 4 0 5 5 0	1 8 0 8 0 0	1 10 0 9 10 0		1 0 0	0 9 0	0 13 0 5 0 0	
19. "Sidonia, the Sorceress" Lg. 4to	1893	300 P. 10 V.	4 gns. 20 gns.	1 18 0	12 5 0	12 0 0	11 0 0 48 0 0		7 0 0		3 2 6 25 0 0	
20. Rossetti. 2 vols. 8vo	1893-4	310 P. 6 V.	4 gns. 20 gns.	3 10 0	18 17 6	17 5 0	15 5 0	16 5 0	12 15 0		6 2 6	
21. "King Florus" ... 16mo	1893	350 P. 15 V.	7s. 6d. 30s.	7 5 0 23 10 0	7 15 0	7 0 0	6 15 0 38 0 0*		4 19 0		2 0 0 10 0 0	
22. "Glittering Plain" ... Lg. 4to	1894	250 P. 7 V.	5 gns. £20	2 6 0	10 0 0	10 15 0	10 0 0 75 0 0*	8 2 6	6 0 0			
23. "Amis and Amile" ... 16mo	1894	500 P. 15 V.	7s. 6d. 30s.	2 2 0 11 0 0	4 6 0	3 3 0	3 3 0 15 15 0	2 0 0	1 11 0	1 1 0	1 2 0 10 0 0	
24. Keats: "Poems" ... 8vo	1894	300 P. 7 V.	£1 10s. 9 gns.	3 14 0	27 10 0	27 5 0	25 10 0 74 0 0	23 0 0	10 15 0	8 0 0	6 12 6	
25. "Atalanta in Calydon" ... Lg. 4to	1894	250 P. 8 V.	2 gns. 12 gns.	1 10 0	12 5 0	12 5 0	10 15 0	10 10 0	8 10 0	3 12 6		
26. "Emperor Coustans" ... 16mo	1894	525 P. 20 V.	7s. 6d. 2 gns.	0 14 0 10 0 0	2 15 0 10 10 0	2 2 0	2 4 0	2 0 0	1 6 0	1 0 0	1 1 0 9 5 0	
27. "Wood beyond the World" 8vo	1894	350 P. 8 V.	2 gns. 10 gns.	2 4 0 26 0 0	7 5 0 26 0 0	6 17 6	6 0 0	4 7 6	3 0 0		2 8 0 21 0 0	
28. "Book of Wisdom and Lies" ... "	1894	250 P.	2 gns	1 9 0	5 0 0	4 2 6	4 10 0		3 15 0	2 0 0		

Books marked * in the 1901 column are presentation copies, with one exception "To Frederick S. Ellis from William Morris."

The Connoisseur

WORK.				ISSUE.			AUCTION SALES.								
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								1899.	1900.	1901.	1902.	1903.	1904.	1905.	
							£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
29. Shelley. 3 vols. ...	8vo	1894-5	250 P. 6 V.	£3 15s. 24 gns.	4 8 0	26 10 0	28 10 0	28 0 0 89 0 0	29 10 0	10 17 6				61 0 0	
30. " Psalmi Penitentiales " ...	"	1894	300 P. 12 V.	7s. 6d. 3 gns.	4 12 0	5 10 0	4 7 6	4 12 0 27 0 0	3 0 0 29 10 0	1 5 0				1 3 0 14 0 0	
31. " Epistola de Contemptu Mundi " ...	"	1894	150 P. 6 V.	No price "	3 10 0	11 10 0	13 10 0	11 10 0 27 0 0*	8 10 0	8 12 6				15 10 0	
32. " Tale of Beowulf " ...	Lg. 4to	1895	300 P. 8 V.	2 gns. £10	1 4 0	5 10 0	5 10 0	4 15 0		2 5 0	2 9 0			2 5 0	
33. " Syr Perceyvelle " ...	8vo	1895	350 P. 8 V.	15s. 4 gns.	2 18 0 15 0 0	3 15 0 15 0 0	3 6 0	3 1 0 22 0 0	2 2 0	1 1 0	1 0 0			1 1 0 26 0 0	
34. " Life and Death of Jason " ...	Lg. 4to	1895	200 P. 6 V.	5 gns. 20 gns.	2 16 0	15 0 0	17 0 0	47 0 0	14 15 0	7 0 0	5 15 0			4 17 6	
35. " Child Christopher. " 2 vols. ...	16mo	1895	600 P. 12 V.	15s. 4 gns.	1 2 0	5 10 0	3 15 0	3 10 0	2 16 0	2 4 0	1 2 0			1 12 0 10 2 6	
36. " Hand and Soul " ...	"	1895	525 P. 21 V.	10s. £1 10s.	3 0 0 9 0 0	3 15 0 9 0 0	3 12 0	2 17 6	2 6 0	3 5 0				7 10 0	
37. Herrick : " Poems " ...	8vo	1896	250 P. 8 V.	£1 10s. 8 gns.	3 17 6 26 0 0	20 0 0 26 0 0	18 0 0	19 0 0 59 0 0						3 17 6 30 0 0	
38. Coleridge : " Poems " ...	"	1896	300 P. 8 V.	1 gn. 5 gns.	2 6 0	7 7 0 16 16 0	8 7 6	7 2 6 37 0 0		6 12 6					
39. " Well at the World's End " ...	Lg. 4to	1896	350 P. 8 V.	5 gns. 20 gns.	5 5 0	12 0 0	11 10 0	12 0 0 56 0 0	12 0 0	9 0 0 58 0 0	3 3 0			3 15 0 40 0 0	
40. Chaucer ...	Folio	1896	425 P. 13 V.	£20 120 gns.	27 5 0	64 0 0	69 0 0	112 0 0 510 0 0*	94 0 0 520 0 0	92 0 0	40 10 0			45 0 0 300 0 0	
41. " Earthly Paradise. " 8 vols. ...	Med. 4to	1896-7	225 P. 6 V.	£12 56 gns.	15 0 0	25 10 0	25 0 0	23 0 0	18 5 0	16 10 0				9 15 0	
42. " Laudes Beate Mariae " ...	Lg. 4to	1896	250 P. 10 V.	10s. 2 gns.	3 3 0	7 10 0	7 15 0	7 0 0		3 10 0				21 0 0	
43. " Floure and the Leafe " ...	Med. 4to	1896	300 P. 10 V.	10s. 2 gns.	1 16 0	3 12 6	3 12 6	3 7 6 20 10 0		1 10 0	1 3 0			1 6 0	
44. " Shepherd's Calendar " ...	"	1896	225 P. 6 V.	1 gn. 3 gns.	6 17 6	7 15 0	7 0 0	6 7 6 50 0 0		2 11 0				1 17 0	
45. " Water of Wondrous Isles " ...	Lg. 4to	1897	250 P. 6 V.	3 gns. 12 gns.	5 7 6	7 5 0	7 5 0	6 10 0		5 0 0 70 0 0				40 0 0	
46. Froissart. 2 Trial pp. ...	Folio	1897	160 V.	1 gn.	7 5 0	11 0 0	10 15 0			7 0 0				5 7 6	
47. " Sire Degreveant " ...	8vo	1897	350 P. 8 V.	15s. 4 gns.	0 17 0	1 16 0 8 8 0	2 2 0	1 16 0 18 0 0	1 18 0	1 0 0				19 10 0 10 5 0	
48. " Syr Ysambrace " ...	"	1897	350 P. 8 V.	12s. 4 gns.	1 13 0	1 15 0 8 8 0	1 18 0	1 14 0 20 0 0	1 13 0	1 0 0	1 4 0			5 5 0	
49. German Woodcuts. Sæc. XV. ...	Lg. 4to	1898	225 P. 8 V.	£1 10s. 5 gns.	4 4 0	4 6 0	3 15 0	2 13 0	2 10 0	1 10 0 46 0 0				25 0 0	
50. " Sigurd the Volsung " ...	Sm. fol.	1898	160 P. 6 V.	6 gns. 20 gns.	12 10 0	23 0 0	24 10 0	26 0 0		14 0 0					
51. " The Sundering Flood " ...	8vo	1898	300 P. 10 V.	2 gns. 10 gns.	3 10 0	4 0 0 22 1 0	2 19 0 23 10 0	3 10 0	3 0 0	2 6 0 41 0 0				20 0 0	
52. " Love is Enough " ...	Lg. 4to	1898	300 P. 8 V.	2 gns. 10 gns.	6 0 0	8 7 6	9 12 6	9 0 0	9 12 6	7 12 6	3 8 0				
53. " Note on Aims of Press " ...	8vo	1898	525 P. 12 V.	10s. 2 gns.	2 4 0	3 10 0	3 12 0	3 15 0		2 2 0	1 18 0				

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† This copy is in full white tooled pig-skin, executed at the Doves Bindery, from Morris's designs. Autograph letters are inserted. The vellum copy is in oak boards, with red pig-skin back, by Douglas Cockerell.





PORTSMOUTH
HARBOURS OF ENGLAND

*Reproduced, by permission from "The Water-Colour Drawings of J. M. W. Turner, R.A.,
in the National Gallery" (Cassell & Co., Ltd. £3 3s. net).*

Forthcoming Books

THE King has accepted the dedication of a work on the Royal Academy of Arts, which Mr. Algernon Graves is preparing for Messrs. Bell & Sons. It is a complete dictionary of contributors to the Academy and also their work, from its foundation in 1769 to 1904. One volume is nearly ready, and it will, in due course, be followed by half-a-dozen more.

Critical Studies by S. A. Strong, is the title of a new volume to be shortly issued by Messrs. Duckworth and Co. It will contain twenty-two illustrations. Mr. Strong was till recently Librarian at the House of Lords.

MESSRS. MACMILLAN & CO. have in the press *Lectures and Essays*, by the late Rev. Alfred Ainger, Master of the Temple. The Lectures include some of those given at the Royal Institution upon the great writers of English literature, and others read before private societies. Many of the Essays are reprinted from Macmillan's Magazine, to which Canon Ainger was a contributor from the first number in December, 1859. The work is edited by Canon Beeching.

Drawings of Great Masters by Sir E. J. Poynter, P.R.A., is to be a new volume in Messrs. Newnes's Drawings of Great Masters series. Volumes on Rossetti, Rembrandt, and Cox are also announced for early publication.

Notable Pictures in Florence: *A Guide to the Masterpieces in that City*, by Edith Harwood, with numerous illustrations, is in preparation by Messrs. Dent & Co.

THE next volume in Messrs. Methuen's series of Antiquary Books is *Archæology and False Antiquities*, by R. Munro, LL.D. The main object of the work is to show how modern methods of comparative Archæology may be utilised as a means of detecting erroneous conclusions whether founded on imperfect observations, false statements, or the actual forgery of objects. A

brief account is given of the number of discoveries in various parts of the world which have become the subject of controversy, as well as of some notable forgeries; then follows a criticism of the so-called "idols," "totems," "churingas," etc., recently found in the Clyde valley which are still the subject of acute controversy. The concluding chapter deals with the lessons to be derived from the above narrative of the results of ignorance, fraud, and imposture.

MESSRS. DENT & CO. have in preparation a volume, by Janet Ross, entitled *Florentine Palaces*, illustrated by Adelaide Marchi.

MESSRS. G. P. PUTNAMS' SONS announce for early publication a volume entitled *Talks in a Library with Laurence Binyon*, by Isabel Moore. The same firm are also publishing *The Romance of Victor Hugo and Juliette Drouet*, by H. W. Wack.

YET another *Life of Dickens* will be shortly issued, the publishers being Messrs. Chapman & Hall. It is by that well-known authority, Mr. Percy Fitzgerald.

It is proposed to issue an *Illustrated Catalogue de luxe* of the Whistler Memorial Exhibition. It will be prepared for the International Society of Sculptors, Painters and Gravers, by Mr. William Heinemann, and the number printed will be strictly limited to the names inscribed throughout the duration of the Exhibition, plus one hundred copies to enable libraries, etc., abroad to secure it as well. It will be printed on the finest hand-made paper, with a watermark of the butterfly, and there will be a large number of photogravures and many facsimile reproductions of works chosen from the present collection.

The Catalogue will be published within three months of the closing of the Exhibition.

A History of the Hunter Family of Abbotshill and Barjarg, compiled with extended pedigrees and many portraits of members of the family, by Mr. Andrew Alexander Hunter, is announced for early publication by Mr. Elliot Stock.

Round the Galleries

MESSRS. CARFAX & Co. have inaugurated their new gallery, at 24, Bury Street, St. James's, with a loan exhibition of water-colours by Mr. J. S. Sargent, R.A. Masterly as these drawings of Venice are, as regards freshness of vision and directness and sureness of touch, they have not—and they cannot be expected to possess—the poetic imagination of Turner. Mr. Sargent's impressionism is more prosaic than Turner's. His point of view is different, but no less attractive, and in expressing perfectly balanced movement he stands unequalled. A life-size sketch in oil-colours of a Javanese dancer, a superb nude of an Egyptian woman, and a daring portrait of a lady in profile in a black evening dress, lend additional attractiveness to this delightful little show.

Another new picture gallery has been opened by Messrs. J. P. Mendoza, at 157a, New Bond St. Besides the mixed collection of modern water-colour drawings and oil-paintings which fill the ground floor and lower gallery, there is a special exhibition of water-colour drawings, *By Heather, Rock, and Stream*, from Dartmoor, Exmoor, and Perthshire, by Mr. Charles E. Brittan. These drawings are carried to the highest degree of careful finish, but the artist has nevertheless not lost sight of the broad effect of the masses of heather and gorse on the desolate hills of the moor. Among the oil-paintings in the lower room is an important work by Mr. G. H. Swinstead, *Wanderers*, which depicts the pathetic contrast of vagrant misery on the high road and luxurious comfort at a manor house.

At the Quest Gallery we are reminded of those inimitably humorous pen and ink drawings of hunting scenes, by Mr. A. C. Corbould, which a few years ago were one of the chief attractions of "Punch." Mr. Corbould has lately devoted himself to painting, but his real strength lies in these drawings, where with a few bold strokes of the pen he suggests all the varied movements and the very gloss on the coat of noble hunter or humble cart-horse.

The Committee of the Whitechapel Art Gallery have arranged an exceedingly interesting exhibition of "British Art Fifty Years Ago," which affords an admirable illustration, not only of the efforts of the pre-Raphaelite brotherhood and their followers—the most potent influence during the fifties and sixties—but of that imaginative, illustra-

tive, carefully thought out type of picture which is truly characteristic of British national art, as opposed to the now prevailing style, which is more or less an importation from France.

Mr. George E. Lodge's *Studies of Bird Life* in water-colour, at the Dunthorne Gallery, in Vigo Street, will naturally appeal in the first instance to the sportsman, but have, apart from their careful delineation of the birds' anatomy and brilliant plumage, certain qualities of decorative design which are obviously derived from the Japanese, and which will attract the connoisseur irrespective of the subject treated.

At the Fine Art Society is shown a collection of water-colours, "Painted in many lands," by the late Miss Julia Robinson, an amateur of distinguished selective taste and freshness of execution. The proceeds of the sale of the works in the exhibition will be devoted to the endowment of a bed in one of the London hospitals.

A most vivid and impressive battle picture, by Mr. Robert Gibb, R.S.A., which has recently come back from the St. Louis Exhibition, is to be seen at Mr. Morris's, 14, Duke Street, Manchester Square. It depicts a stirring incident of the Battle of Waterloo, namely, *Defence of the Chateau of Hougoumont by Sir James Macdonell's Highlanders*.

A fine collection of old French engravings after Baudouin, Moreau le Jeune, Lavreince, Fragonard, Greuze, and other celebrated artists, is on view at Mr. J. B. Daniell's, 32, Cranbourn Street, W.C. An exhibition of this nature cannot fail to draw the collector's attention from the ever popular English eighteenth century mezzotints to these rather neglected line engravings, which do not yet command prohibitive prices, and are therefore accessible to a far wider circle of collectors. For gracefulness of design and daintiness of execution they are in no way inferior to any English prints.

The first exhibition held at the Dutch Gallery—an amalgamation of the Holland Fine Art Gallery and Mr. Van Wisselingh's Gallery—is devoted to Mr. Francis E. James's water-colour drawings of flowers. The most carefully tended flower garden cannot produce as harmonious and refreshing an effect as this series of wonderfully direct drawings, in which every blossom is in a perfect state, and every shade of colour chosen with deliberate and unerring taste. Mr. James, who is unrivalled in the field which he has chosen for himself, excels particularly in depicting white or very light flowers against an equally light background.

York Views and Worthies

By Frank Maclean

THE Exhibition that was held in the York Municipal Galleries during March and April was a notable one in every respect. To the archæologist it was the old city revealed as it never has been before, and possibly never will be again, for the pictures and prints here shown of places and persons, of bars and bridges, of quaint old streets, of humble dwellings and historic edifices, had—thanks to the enthusiastic efforts

of the organizing committee—been garnered from nearly every source available. To the artist and connoisseur, who look for something more than mere topography, the Exhibition was equally satisfying, especially as regards its variety. An oil portrait by Reynolds, a Hoppner, two by William Etty, a mezzotint portrait by Valentine Green after Nathan Drake's picture of Thomas Gent (the York historian and printer); other mezzotints by J. R. Smith and James McArdell—partners in a famous trinity—these were a sprinkling of the great names repre-

sented. But perhaps the most directly interesting revelation lay in the strength of the local school of painter-engravers who made it their task to perpetuate the glories of York. Most of these belong to the late eighteenth century, which means to say that they lived and worked in the City while it was still mediæval, for until the nineteenth century was well on its way there was but little change observable. The old Ouse Bridge, the George Inn in Coney Street, the old Deanery, the barbicans of Micklegate, Monkgate, and Bootham, and many another landmark here immortalised, were standing until well within the last hundred years.

Of the engravers who have helped to keep old

York in human memory, many came from afar off, attracted simply by the richness and variety of the subjects offered. Besides these, there was the smaller group who were actually born in the City or its immediate neighbourhood, and remained content to spend their lives, so to speak, in its artistic service. Foremost among the latter was Henry Cave, who flourished between 1780 and 1836, and is remembered by his volume

of forty plates, drawn and etched by himself and published under the title of *Antiquities of York*. He had a son of the same Christian name, whose work had the merit of conscientiousness, the while he was neither as versatile nor as accomplished as his father; there was also a James Cave, contemporary with the elder Henry Cave, who was a draughtsman with architectural leanings. Though little is known about the last, it is certain that he was a member of the same York family. The art, however, of Henry Cave, the elder, specially claims attention:

his large etchings for the *Antiquities of York* show him as a sound draughtsman without fear of big plates and with a vigorous Piranesi-like technique. The etching of the old houses in Coney Street, with their wonderful Gothic ornament, demonstrates his strong feeling for the beauty of architectural detail; yet architecture was only part of his study: there was shown at York a water-colour by him, illustrating Layerthorpe Bridge and Postern, which, in its breadth and purity of method, its free touch and tender colour, proved him to be a good deal more than the mere architectural draughtsman. Even more striking for its powerful appreciation of light and colour was a large sepia drawing of Old Ouse Bridge



OLD HOUSE IN CONEY STREET, YORK

BY HENRY CAVE

by the same hand. Cave was *par excellence* the immortaliser of this Bridge. He drew and etched it from nearly every possible standpoint. The most famous of his etchings is that which shows the view from below the Bridge, with St. William's Chapel on the left, and the quaint structure itself in the middle distance. This plate was executed in 1808, and two years later, the Bridge, which had lasted since 1566 and had got to be past repair, was demolished in favour of the modern one. Two states of the etching were shown in the Exhibition, the first being a very interesting proof before finish, with the foreground containing figures and one or two ponderous tree stems, and the second, which we reproduce, being without the tree stems, but including such additional details as a dog, wheelbarrow, and large iron ring. The latter print is less heavy, and on that account a trifle more pleasant than the former. Moreover, its interest is better focused and, most important of all, the sense of distance necessary to realism is acquired by means more subtle than the darkening of the foreground.

Joseph Halfpenny, though not as distinctive as Cave, was a sympathetic architectural draughtsman with a special love for Gothic ornaments. He was born in 1748, and died in 1811. The examples of him at York served to remind one that he is represented both at South Kensington and the British Museum; many of the plates from his *Fragmenta Vetusta, or the Remains of Ancient Buildings in York*, were exhibited. A brother, William Halfpenny, worked in an almost identical style. William Chapman, who owes perhaps a little of his fame to the circumstance that he was one of Turner's engravers, flourished during the first part of the nineteenth century. Neither

must one forget the series of drawings by Deighton, representing the Bars and Posterns, which are designated water-colours in the Catalogue, but looked to the writer to be a good deal more like colour prints touched up with aquarelle. Several of the non-architectural original drawings shown were charming, especially the views by Cave, F. Nicholson, Edwin Moore and his father, William Moore, portrait painter of York and parent to a brilliant family of York artists. An oil composition by Nathan Drake, of *The New Terrace Walk*, contained a special historical interest in that many of the figures included in the foreground group are portraits of important fashionables of the time; the engraving of this picture is even more expressive than the original. And one may conclude with John Browne, enthusiastic artist and antiquary. It is related that when the choir of the Minster was destroyed by fire in 1829, and scaffolding had to be erected for the purpose of cleansing the ceiling of the smoke deposit, Browne seized the opportunity of sketching the carved bosses and ornaments of that ceiling; for the accomplishment of which task he lay on his back for many hours each day on planks laid from pole to pole, at a dizzy height from the ground. The labour was not wasted, for when the next fire occurred in 1840 and the roof was utterly destroyed, he was enabled to furnish the Restoration Committee with his work as a reliable guide to the reproduction of the lost ornamentation. The drawings were shown in the Exhibition. Their most essential value, perhaps, consists of the fact that they typify the self-denying spirit in which these old time draughtsmen and craftsmen of the city wrought their handiwork.



OLD OUSE BRIDGE, YORK

BY HENRY CAVE

NOTES

THIS old oak chair was made out of part of one of the ships of the Dutch fleet captured by Admiral Duncan, October 11th, 1797, at the battle of Camperdown.

Old Oak Chair Admiral Duncan was an ancestor of the present Earl of Camperdown. There were three chairs made at the time, all exhibited at the Fisheries Exhibition about fifteen or twenty years ago. There are two known—one in the possession of the Earl of Camperdown, and the other, from which the illustration is taken, in the possession of Mrs. Douglas Gardiner, of Langore, 10, Alleyn Road, West Dulwich. On October 11th, 1897, the Camperdown family celebrated the centenary of their ancestor's victory over the Dutch. Each part of the chair is made like something appertaining to the old battleships, with crown on cushion on the top of the chair, the two arms being formed like guns. It is in excellent preservation.

THE beautiful colour plate of Portsmouth Harbour is reproduced from *The Water-Colour Sketches of J. M. W. Turner, R.A., in the National Gallery*, which was reviewed last year in the March Number of *THE CONNOISSEUR*, containing 58 facsimile reproductions in colour, with descriptive text by Theodore A. Cook, M.A., F.S.A. The book is limited to 1,200 copies at £3 3s. net. The desire on the part of collectors and persons of culture to possess examples of art prepared and printed in the best style which science and art can devise has led

Messrs. Cassell and Company during recent years to prepare several notable volumes, which have attained world-wide celebrity. The works, published in the form of limited editions, have not only given the highest pleasure to their possessors, but have rapidly increased in value. Thus—to mention but one of these—*The National Gallery* now costs more than double the price at which it was issued. Published originally at seven guineas, the price of this work at the present time is sixteen guineas.

WE very much regret to hear of the death of Mr. W. Norman Furnival, who was a frequent contributor to this magazine from its inception. He was also the author of a recently-published book on *Leadless Decorative Tiles, Faience, and Mosaic*, the issue of which must certainly be regarded as a red-letter day in the annals of ceramic literature, since, for the first time, this important subject, covering vast periods of time, extending from 5000 B.C. to the Chicago Exhibition, spreading over many countries, from

China to Persia, Constantinople, Egypt to Italy, Spain, France, England, and finally crossing the Atlantic for the consideration of the enormous modern developments of the art in America. This extensive subject is here focused, condensed, and brought within the limits of a readable book.

We draw special attention to the publication of this work since the part which will appeal to our readers might, perhaps, be overlooked, being imbedded, so to speak, within the chapters of an avowedly technical book, intended primarily for manufacturers and others interested in the future of the fictile arts.



OLD OAK CHAIR
THE PROPERTY OF MRS. DOUGLAS GARDINER

11th R. 13 June 1780

Dear Sir

We hear Arnold the Rebel
General is supposed on his way
to take command in Connecticut
and that he is expected from
West Point to New Haven daily
If you could send person to watch
whether he travel, that Road or
goes to New Haven it will give
an item of interest in that Quarter
Y^r Obedt^{serv}

FIRST PAGE OF LETTER BY MAJOR ANDRÉ

I am
Sir
Your most ob^{dt}
Gth humblest
John André

SECOND PAGE OF LETTER BY MAJOR ANDRÉ

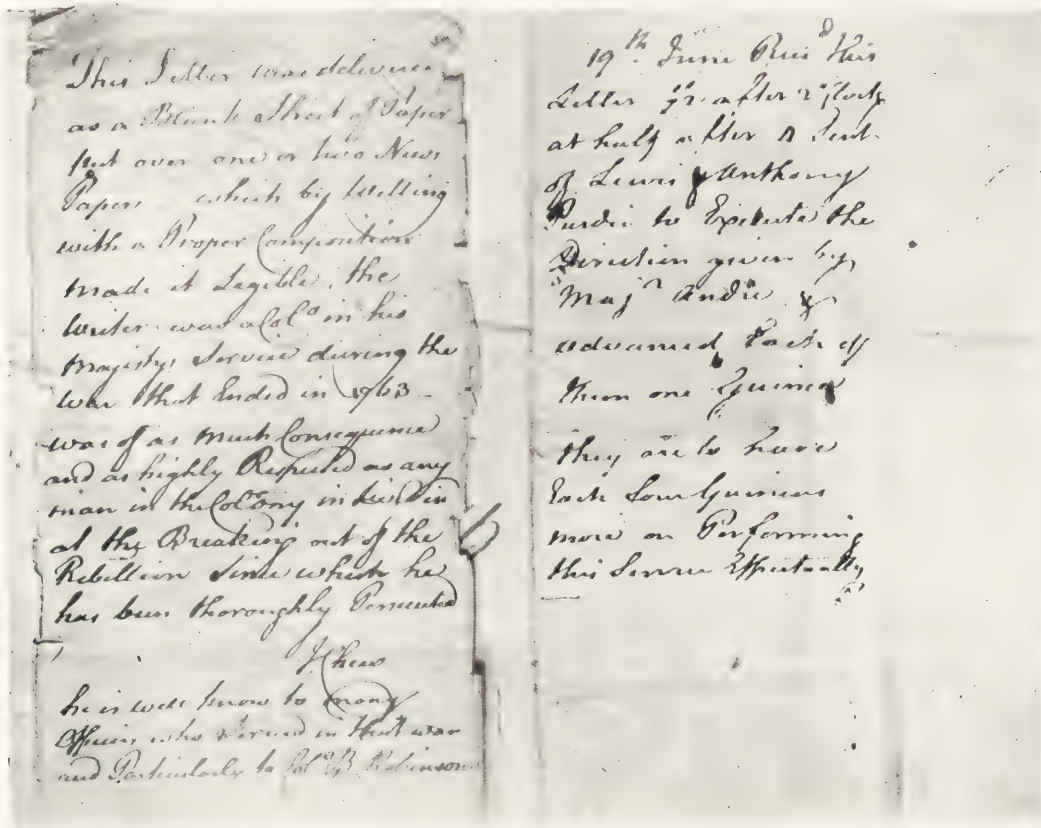
THESE letters were found upon Major André when taken prisoner by the Americans during the American war. He was the officer chosen by the commander-in-chief of the British forces, General Sir Henry Clinton, to negotiate with the rebel General Arnold, who had made a proposition to the British to betray to them the important fortress of West Point, the key of the American position.

After an interview with Arnold, André set out to return to the British lines, but was taken prisoner before reaching them, and owing to his disguise and the nature of his mission, was tried and executed as a spy October 2nd, 1780. His execution aroused great indignation in many quarters, Washington's action being characterised as unjustifiable. A monument is erected to André in Westminster Abbey.

The letters reproduced are the property of Walter Smith, Esq., J.P., of Hampstead Heath, who intends to leave them to Boston Museum.

HER GRACE THE DUCHESS OF SUTHERLAND has been pleased to grant the committee of the Furniture Trades' Provident and Benevolent Association the use of her historic palace, Stafford House, for the purpose of an evening entertainment on May 17th next. The proceeds are to be devoted to the Orphan Homes Scheme, which has been inaugurated during the last two years, owing chiefly to the indefatigable labours of Mr. Sam Waring, jun., President of the Association. Tickets at 10s. 6d. each, together with all other information, may be obtained from the secretary, Mr. Richard Say, at the offices of the Association, Finsbury Pavement House, E.C.

Notes



LETTER FOUND UPON MAJOR ANDRÉ AT THE TIME OF HIS ARREST

AMONGST the treasures belonging to the Corporation of the ancient Borough of Preston, is what is locally known as "Queen Anne's Cup," so named from its being made and presented during the

Unique
"Tumbler"

reign of that Sovereign. It is a fine and early example of cut and engraved glass. Its chief value, however, lies in its rare and peculiar form. It is literally a "tumbler," the base of the glass being a round ball so that it cannot be placed



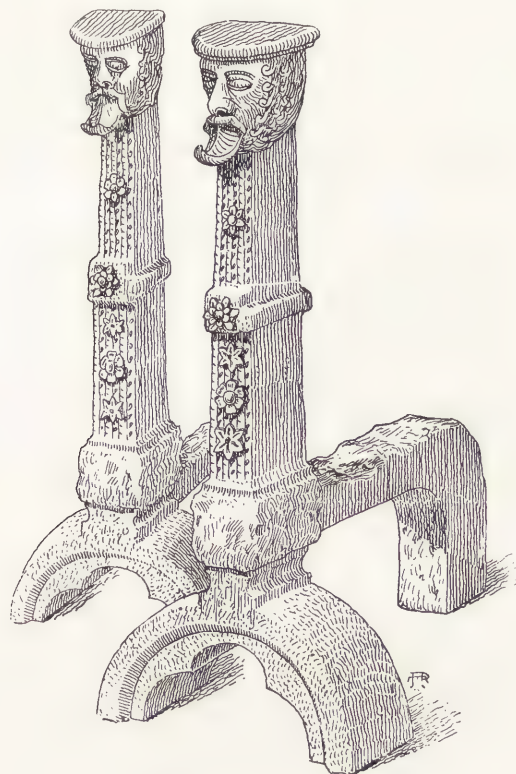
A UNIQUE "TUMBLER"

THE PROPERTY OF THE CORPORATION OF PRESTON

upright. Its uniqueness has caused many antiquaries to doubt whether it was originally in its present form or "acquired" through breakage. A careful examination of the cup, however, will dispel all doubt as to its having been broken, and it is claimed that it is a survival of the peculiar form of drinking vessel designated a "tumbler." A moveable stand of silver-gilt, fitted by means of an antique thumb-screw, is attached to the glass, and on the base of this stand is engraved the arms, with mantling, of the House of Fleetwood, with their motto, "*Homo homini lupus*," and the inscription, "Prosperity to the Queen, the Church of England, and the Corporation of Preston." The donor was Henry Fleetwood, who represented the town in Parliament from 1708 to 1722, and was presented by him on his election. There are no hall-marks on the stand beyond the maker's mark, S.H., with three stars below (probably Alice Sheen).

THIS fine pair of fire-dogs, much knocked about, rather by use than by neglect or wilful damage, are interesting as still occupying the fire-place for which they were originally made. They are of a good type, not altogether uncommon,

Fire-dogs
Hotel de Ville,
Damme,
West Flanders



FIRE-DOGS

and extremely similar to a pair preserved in the Hotel de Cluny, Paris, which, like these, are surmounted by heads having flat caps, and in the centre shields of arms bearing three merlets. The dogs are of cast iron, and were, no doubt, made on a wooden model to which the small enrichments were attached in wax. The two ancient bells of the Hotel de Ville (really Les Halles) bear the date of 1392, in which year they were cast by William de Harlebeke and his two brothers; and to these founders, perhaps, we owe the design for these dogs.



HOURL-GLASS STAND

ALTHOUGH a great many of these post-reformation objects still remain, many more must have disappeared when the waves of ecclesiastical restoration rolled over the land, and much beautiful renaissance work was cast out of the churches for the reason that, not being Gothic, it could not be Christian. Of the hour-glass stands left, few are of any artistic value, but rather resemble the rude gas-bracket sort of arrangement shown in Hogarth's picture of *The Sleeping Congregation*. The example, however, which we here give, is a richly decorated specimen of wrought-iron work. It has been suggested that it may have been primarily intended for a cresset, and it is certainly quite suitable for holding a lamp such as is now used in country churches.

Hour-glass Stand
East Langdon
Church, Kent

David Cox Forgeries

To the Editor "*Connoisseur*"

DEAR SIR,

OWING doubtless to the large and important collection of works by David Cox which is in my charge, it is not to be wondered at that a number of oil and water-colour drawings — supposed to be by that artist — should, in the course of a year, be submitted to me for inspection. Some are genuine, many are clever imitations, whilst others are the rankest forgeries, which should be apparent to those whose acquaintance with Cox's water-colours is of the slightest.

During the last fifteen years I have seen some hundreds of "duffing" Cox's in the sale room, in private houses, and in the hands of the smaller dealers, especially in the provinces.

In many cases the style and characteristics of the artist have been closely followed; in other instances the signature alone has been the bait by which the unwary one has been caught.

The late Charles W. Radclyffe, the well-known Birmingham artist, who was the last remaining link with David Cox, told me many interesting stories of how these imitations were produced. I call

to mind how in 1888 or 1889 a copyist came down to a provincial art gallery, and was engaged in most carefully copying on old paper some Cox drawings, then on loan to that gallery. Mr. Radclyffe fortunately stepped in when only three copies had been made.

Within a year two of these copies were sold at auction as genuine works by David Cox!

During the last seven or eight years the most barefaced sales of spurious works by Cox have been going on, and I receive

specimens from all parts of the country. Few of the owners like to acknowledge that they have been "had"; thanks, however, to the courtesy of one

or two of these unfortunate individuals, I am allowed to place before your readers a few illustrations, and to state the facts of the case, in the hope that should the two or three confederates come within the ken of any of your subscribers, they will hand them over to the police.

The drawings, which are evidently the work of one hand, and are offered for sale by a middle-aged lady or young girl, vary in size from 8 by 6 ins. to 15 by 12 ins. As the illustrations show, they bear but scant resemblance to anything executed by David Cox. The paper is artificially stained



CARNARVON CASTLE



RHYL SANDS

and worn down at the edges, and in some cases the marks or circles of the drawing pins are left. Occasionally old pieces of newspaper are glued round the edges and the back to indicate that they have been removed from their frames. Each one is signed in full, and in the earlier examples seen by me some years ago, the signature bears little resemblance to Cox's genuine handwriting, but in the course of time the forgery is growing slightly more like the original.

One of them is intended to represent *Rhyl Sands*, and the other *Carnarvon Castle*. The favourite subject is a lake scene, with cows standing in the water, rocks and trees, with mountains in the background. The colours are crude, and the brush work, of course, entirely unlike that of David Cox. The back is stained a light brown with marks of a deeper tone, the figures are usually of a reddish orange with shadows of burnt sienna, the blues and purples are very raw, especially when buildings and boats are introduced, and the general composition can be gathered from the illustrations.

Some submitted recently—I have seen one this morning which was sold at Crewe last week—show that the copyist is getting more dexterous and the work is less hard than in those of a few years ago.

From the correspondence I have had with a number of the purchasers, the *modus operandi* is as follows: A young or middle-aged lady calls, sometimes using the name of a local print or book-seller, and she explains how her mother or grandmother, intimately acquainted with or related to Cox, has hoarded these treasures for years, but now, being in reduced circumstances, is compelled to sacrifice them; that some years ago they were valued most highly, but owing to her distressing position she will accept so and so much. The would-be purchaser is tempted to secure for a few shillings drawings which, if genuine works, would be worth quite as many pounds. He parts with his money, and the lady proceeds to another town to spin the same story, and with the same—to her—satisfactory result.

This swindle has been successfully "worked" as far afield as Launceston, Taunton, Wrexham, Shrewsbury, Banbury (here a local dealer took four), Crewe, Bradford, Bedford, Hull, Walsall, Droitwich, Gloucester, Cardiff, Swansea, Carmarthen, etc., from all of which places I have received these spurious works. There can be little doubt that the "artist (?) and the young lady are doing a very excellent business. Many of the smaller

dealers frame them and pass them on again: in fact, quite recently one was sold not far from here for twenty guineas—the sums usually paid vary from three to seven guineas. One has, of course, no sympathy with the buyers of such rubbish, for the most elementary knowledge of a drawing by Cox should be sufficient to protect them from being deceived by such transparent forgeries.

The sale rooms in provincial towns teem with forgeries of this character after Cox and other artists. Nothing, I presume, can be done to prevent their sale so long as people will purchase these miserable specimens because they are cheap, and are led away by the fairy stories of how large sums have been realized by picking up drawings and old masters in cottages, pawnshops, and auction rooms.

Surely the sowing of "duffers" in china, old furniture, metal work, miniatures, water-colours, and oil paintings, every year in our country towns brings in a rich harvest!

Two years ago a friend of mine was a passenger by boat from England to Rotterdam. On its arrival there he watched the unloading of some crates of battered brass and copper work, old coal scuttles, broken candlesticks, brass shovels, etc. He asked the captain what was going to be done with such rubbish, and the captain with a laugh, said, "Oh, in six weeks' time I shall take that lot back as antiquities from old Dutch houses!"

Yours truly,

WHITWORTH WALLIS.

*Birmingham Museum
and Art Gallery.*

IN reply to numerous enquiries we beg to state that neither the Proprietors, nor any of the staff of THE CONNOISSEUR Magazine, have any pecuniary interest in, or connection with, THE CONNOISSEUR Gallery in Oxford Street.

ALL subscribers to this Magazine who wish to have a copy of Henry Morland's *The Laundry Maid*, the frontispiece of the April Number, with plain back, can secure a print on sending an application together with a penny stamp to defray postage, to the Editor, 95, Temple Chambers, London, E.C.

Our
April
Frontispiece





"Primroses."

Engraved by Charles Wilkin after John Hoppner, R.A.



THE March sales at Christie's have been singularly unexciting and not particularly interesting; they have consisted almost entirely of

modern pictures, from various anonymous sources. The first sale of the month (March 3rd) was in part made up of the modern pictures and water-colour drawings of the late Mr. Frederick Elkington, of Sion Hill,



Wolverley, Worcestershire, a member of the well-known firm of silversmiths, and this collection, which included five unimportant pictures by old masters, showed a total of £3,749 7s. 6d. for 81 lots. The pictures included: G. Cole, *April Showers in Wales*, 25½ in. by 40 in., 1872, 68 gns.; two by Vicat Cole, *Showery Weather*, a view of Bury village, on the river Arun, 38 in. by 59 in., 1870, was acquired at the sale of Mr. Edward Dixon in 1873 for £700, and was exhibited at Kidderminster in 1888; it was now sold for the benefit of the Underwriters, the picture having been damaged in transit, and realised 340 gns., and *A Cornfield in Surrey*, 30 in. by 48 in., 165 gns.; four by T. S. Cooper, cattle and sheep in a meadow, 30 in. by 23 in., 140 gns.: *Evening*, sheep on a hillside, on panel, 24 in. by 18 in., 1854, 120 gns.; a group of cattle on the bank of a river, on panel, 12 in. by 21 in., 105 gns.: and sheep by a river, 10 in. by 16 in., 1861, 55 gns.; J. Docharty, *Mist rising after Rain, Loch Etive*, 36 in. by 56 in., exhibited at Glasgow, 1901, 240 gns.; F. H. Henshaw, *The Bridge of Mewdon-sur-Seine*, 17½ in. by 26½ in., 1840, 40 gns.; J. Holland, *The Colleoni Monument, Venice*, 39 in. by 50 in., 1845, exhibited at Manchester, 1887, and at Glasgow, 1901, acquired for £850 at the Edwin Heritage sale in 1874, 900 gns.; W. Muller, *The Doge's Palace, Venice*, 23 in. by 38 in., 1835, 65 gns.; two by J. Stark, *The Valley of the Yare*, 17½ in. by 30½ in., 120 gns.; and a woody road scene, with faggot-gatherers and deer, 17½ in. by 24 in., 94 gns.; J. Syer, *Pont-y-Pant*, 23½ in. by 36 in., 1874, 55 gns.; E. Verboeckhoven, *Sheep and Poultry*, on

panel, 8 in. by 13½ in., 1867, 65 gns. The few lots of note among the miscellaneous properties included a pastel drawing by L. L'Hermitte, *Corn-Ricks, Peasant Girl, and Geese*, 9½ in. by 13½ in., 65 gns.; and the following pictures: two by H. Harpignies, *Clearing a Wood*, 9½ in. by 15½ in., 1899, 70 gns.; and *A Woody Landscape*, with two children, 11½ in. by 15 in., 80 gns.; A. C. Gow, *Coaching Days: Preparing to Start*, 23½ in. by 19½ in., 1876, 80 gns.; Colin Hunter, *A Fishing Haven*, 21 in. by 40 in., exhibited at the New Gallery, 1888, 140 gns.; Sir E. Burne-Jones, *Pygmalion and the Image*, a set of four—*The Heart Desires, The Hand Refrains, The Godhead Fires*, and *The Soul Attains*, each 26 in. by 20 in., painted for the late Mrs. Euphrosyne Cassavetti, a friend of the artist, 950 gns.; W. Bouguereau, *Head of a Girl*, 18 in. by 14½ in., 1896, 100 gns.; and H. W. B. Davis, *On the Wye*, 50 in. by 40 in., exhibited at the Royal Academy, 1898, 210 gns.

Only one Saturday sale (March 11th) was devoted entirely to a single collection, and this was of the fine modern pictures and water-colour drawings of Mr. Merton Russell Cotes, of East Cliff Hall, Bournemouth, the 153 lots producing a total of £8,669 6s. The collection had been formed with admirable taste, and the general quality of the drawings and pictures was unusually good. Among the water-colour drawings were: Birket Foster, *Kensington Gardens*, 4 in. by 5½ in., 48 gns.; J. MacWhirter, *Riva Schiavone, Venice*, 10½ in. by 17 in., 42 gns.; and P. Sadée, *Looking for the Fishing-Boats*, 19½ in. by 16 in., 62 gns. The pictures included: F. Bramley, *Eyes and No Eyes*, 45 in. by 36 in., exhibited at the Royal Academy, 1887, and at the Guildhall, 1900, 120 gns.; J. B. Burgess, *Good News and Bad News*, 40 in. by 32 in., 1876, exhibited at Glasgow, 1901, 75 gns.; several by T. S. Cooper, including *Canterbury Meadows*, a cool retreat, 47 in. by 72 in., 1867, 500 gns.; *Sheep on the Hills*, 25½ in. by 36 in., 1852, 190 gns.; and *In the Springtime of the Year*, on panel, 15½ in. by 21½ in., exhibited at the Royal Academy, 1882, 76 gns.; Copley Fielding, *View near Cuckfield, in the Weald of Sussex*, 10 in. by 18 in., 95 gns.; Sir J. Gilbert, *The Timber Waggon*, 27½ in. by 36 in., 1865, 105 gns.; J. W. Godward, *Dolce far niente*, 30 in. by 50 in., 1897, 155 gns.; Colin

Hunter, *Landing Fish*, 19 in. by 34 in., 1879, 110 gns.; several by L. B. Hurt, including *Cattle in the Highlands*, 25½ in. by 40 in., 1904, 85 gns.; B. W. Leader, *The Lledr Valley*, 28 in. by 40½ in., 1866-94, 190 gns.; two by E. Blair Leighton, *How Lisa loved the King*, 40 in. by 66 in., exhibited at the Royal Academy, 1890, and at Chicago, 1893, 630 gns.; and *Where there's a Will, there's a Way*, 36 in. by 23½ in., 1892, exhibited at Glasgow, 1901, 150 gns.; J. Linnell, sen., *Evening*, 27½ in. by 39 in., 1865, 210 gns.; J. MacWhirter, *Out in the Cold*, 30 in. by 44 in., exhibited at the Royal Academy, 1874, 90 gns.; Albert Moore, *Battledore*, 42 in. by 18 in., 300 gns.; H. Moore, *Breeze off the Isle of Wight*, 36 in. by 61 in., 1890, 510 gns.; Fred. Morgan, *The Midday Rest*, 42 in. by 63 in., 1879, 130 gns.; Erskine Nicol, *The Bachelor*, on panel, 13 in. by 10 in., 1852, 125 gns.; E. Pavy, *The Snake-Charmer*, on panel, 13 in. by 22½ in., 1886, 80 gns.; Briton Riviere, *Tick-Tack*, 14½ in. by 19 in., 1887, 110 gns.; W. Dendy Sadler, *A Game of Chess*, 29 in. by 40 in., 1886, 140 gns.; Marcus Stone, *The Post Bag*, 29 in. by 48 in., exhibited at the Royal Academy, 1878, 200 gns.; two by Sir L. Alma Tadema, *Venus and Mars*, 23 in. by 11 in., 320 gns.; and *Ready for the Opera*, on panel, 15 in. by 19 in., 75 gns.; Lady Alma Tadema, *Always Welcome*, 15 in. by 21½ in., exhibited at the Grosvenor Gallery, 1887, 60 gns.; and Sir E. A. Waterlow, *Sand Digging, North Cornwall*, 35 in. by 60 in., exhibited at the Royal Academy, 1884, 90 gns.

On March 18th the collection of modern pictures and water colour drawings of the late Mr. James Warren, of Capel House, Enfield, arranged in 55 lots, produced £1,637 12s., and included a drawing by W. Hunt, *A Bird's Nest with Primroses*, 7½ in. by 11 in., 110 gns., and the following pictures: J. Yates Carrington, *Sport by Proxy*—anticipation, agitation, and realisation—three in one frame, each 19½ in. by 30 in., 1883, 130 gns.; T. S. Cooper, *A Flock of Sheep on Romney Marshes*, 19½ in. by 29½ in., 1874, 108 gns.; Sir J. E. Millais, *The Romans Leaving Britain*, on panel, 18 in. by 27½ in., acquired for 320 gns. at the F. T. Turner sale in 1878, 110 gns.; Erskine Nicol, *Kept In*, 20 in. by 14½ in., 1870, 185 gns.; and E. Verboeckhoven, *Ewes, Lambs, and Poultry*, 28 in. by 24½ in., 1877, 210 gns. The miscellaneous properties included a drawing by A. Mauve, *Returning Home*, 12 in. by 8 in., 105 gns.; and the following pictures: E. Verboeckhoven, *A Belgian Farm*, with peasants, white horse, cattle, ewes, and lambs, 74 in. by 113 in., 1860, 400 gns.; Sir E. Burne-Jones, *Cupid's Hunting Field*, on panel, 39 in. by 30 in., exhibited at the Grosvenor Gallery, 1883, 300 gns.; J. H. Weissenbruch, *A Dutch Coast Scene*, with a fishing boat, low tide, 52 in. by 76 in., 135 gns.; Vicat Cole, *A Harvest Field*, 19 in. by 29½ in., 1868, 130 gns.; J. MacWhirter, *Ridpath Castle*, 33 in. by 48 in., 105 gns.; and two by A. J. Elsley, *No Thoroughfare*, 36 in. by 27½ in., 1900, 64 gns., and *No Admittance*, same size and date, 63 gns. The day's sale of 146 lots realised £4,737 9s. 6d.

The only sale of pictures by old masters during the month (25th) included the property of the late Miss Hoskins, of Higham, Cockermouth, of no particular

account, and others from various sources. Two of the properties, lots 14 to 20 and 21 to 26, were each described as belonging to "a lady." These originally formed, with lots 14 to 20, sold on February 25th, one collection, and on the death of the gentleman who owned them they were equally divided between his two daughters, one of whom sold a selection of her share in February last, and among these were a portrait by Lucas Cranach of *Lady Jane Grey*, which brought 500 gns.; a Lucas de Heere, 620 gns.; and a Rubens study, 200 gns. (see THE CONNOISSEUR of last month, p. 260). These were the pick of the collection, the remaining portions, including another example ascribed to Lucas de Heere, a portrait of *Lady Jane Grey*, in black velvet dress with pink sleeves, jewelled cap and ornaments, on panel, 6½ in. by 5½ in., 110 gns.; and D. Teniers, *Head of an Abbé*, in black dress with white collar, 48 gns. The other properties included J. D. De Heem, a dish of fruit, lobster, and still life, 28 in. by 43 in., 65 gns.; Hogarth, portrait of a lady in brown dress with white cap, 29 in. by 24 in., 105 gns.; A. Ramsay, portrait of *Lady Catherine Hammer*, in brown dress with blue robe, 30 in. by 25 in., 160 gns.; D. Langendijk, a pair of camp scenes, with soldiers and other figures, on panel, 18 in. by 16 in., 95 gns.; and a picture of an artist of the Dutch school, *An Astrologer*, signed with initials, 31 in. by 26½ in., 100 gns. The day's sale of 152 lots realised £3,443.

IT is well known by this time that the original edition of Shelley's *Queen Mab* is met with in several states, and



that the mercantile value of any particular copy depends entirely upon what it contains. The earliest issue was "Printed by P. B. Shelley, 23, Chapel Street, Grosvenor Square," 1813, and has, after the title page, a dedication to

Harriet . . . and on page 240, the same imprint found on the title page. An ideal copy, in the original brown boards, having these peculiarities, realised as much as £166 two years ago at Sotheby's, and that fact serves as a kind of peg upon which to hang a bundle of reflections. Shelley changed the imprint, suppressing it, as it is said, for a purpose of his own, and copies without it are of nothing like the same importance or value. At Puttick & Simpson's on March 2nd last a sort of hybrid example came to the hammer, and realised a mere trifle of £17 10s. (boards), so it will be seen that there are copies of *Queen Mab* and copies, and that very few of them are of supreme importance. This particular one had the dedication, but no title-page, and the imprint on page 240 was missing, as usual. Under all the circumstances the price paid was sufficiently high.

The first day's sale was productive of nothing else of any interest, but on the 3rd of March several noticeable books were disposed of. *Curtis's Botanical Magazine*,

In the Sale Room

from the commencement in 1787 to October, 1903, with the General Index to Vols. 1-107, and the Index to the old series, realised £105. This was a fine set, complete in 109 volumes, bound in calf, gilt. Eyton's *Antiquities of Shropshire*, 1853-60, complete in the original parts, as issued, brought £18 10s., about the present market price of the work when bound in half morocco, and in the usual 12 volumes. *Redford's Art Sales*, 2 vols., 4to., 1888, stood at £22 (cloth), and Muther's *History of Modern Painting*, 3 vols., Impl. 8vo., 1895, £3 12s. 6d. (*ibid.*). This last is an excellent work, standing firm at a little less than the sum named. Some day it will, in our judgement, realise considerably more. It is not necessary to refer to this sale further, though the following prices may be noticed. Goldsmith's *The Traveller*, 1st edition, 1765, £11 15s. (unbound), and vols. 1 to 56 of *Archæologia*, 1804-99, bound in calf, half calf, and cloth, £18. Sheppard's *Vignette Designs*, a very scarce oblong 4to book, containing sixteen coloured plates, 1814, brought £3 10s. only.

The four days' sale at Sotheby's, on the 8th and following days of March, comprised the extensive Library of the late Mr. Wickham Flower, of Great Tangley Manor, Guildford, a well-known collector of early printed books, and indeed of books of most kinds which appeal to the present-day man of letters. It is not possible to do more than notice a few of the best books in the collection, as to do otherwise would occupy more space than we have to spare. The first edition of *La Divina Commedia*, having the Commentary of Benvenuto da Imola, 1477, folio, realised £50, as against £66 obtained for an almost similar copy belonging to that great Dante collector Sir Thomas Carmichael, whose books were sold at Sotheby's two years ago. It is worthy of note that the Commentator's name is found in the Sonnet on the last leaf of this scarce volume. The *Biblia Sacra Latina*, 4 vols., royal folio, printed at either Basle or Strasburg about 1480, sold for £19 10s. (modern morocco), and an imperfect copy of Thynne's edition of *Chaucer's Works*, 1542, folio, £34 (old calf, re-backed). This is a reprint of Godfray's edition of 1532, the first which contains the entire works of Chaucer, with the exception of The Ploughman's Tale, a poem that appeared for the first time in this issue of 1542. A fine copy of Drayton's *Polyolbion*, 1613-22, folio, realised £17. This, the first edition of the two books, contains the well-known portrait of Prince Henry, practising with a pike, by William Hole, and 31 maps. It was bound in morocco extra by Riviere, and was certainly cheap at the sum paid for it.

The most expensive work disposed of at the Wickham Flower Sale seems to have been Redouté's *Les Liliacées*, 8 vols., imperial folio, 1802-16, which realised £75 (morocco extra), as against £82 obtained in July, 1902, for a set in four volumes, half morocco, with the crowned N and the Bees of Napoleon stamped on the panels. All the original editions of the Botanical works of this author are costly, especially when on large paper. In that state *Les Roses*, 3 vols., folio, 1817-24, the plates in two states, will bring about £80, and the *Choix des plus belles Fleurs*, folio, 1827, about £30. These are, of course, very fine

works, celebrated not less for the beauty and fidelity of the plates than for the descriptive matter that accompanies them. At this same sale the two series of phototype reproductions of original drawings by Rembrandt, executed at the Imperial Press of Berlin under the supervision of Dr. Lippmann, 1888-1901, imperial folio, sold for £22. The first series is now out of print, and has become scarce. Silvestre's *Paléographie Universelle*, original edition, 4 vols., atlas folio, accompanied by Madden's English text, in 2 vols., 8vo., brought £29 10s. (morocco super extra and half morocco respectively). The whole library realised rather more than £2,500 for 910 lots in the catalogue.

The sales held at Sotheby's on March 14th, and at Christie's and Hodgson's on the 22nd and following days were of little importance, and of none at all compared with the five days' sale of miscellaneous books commencing on the 21st, and the eleven days' sale of the late Mr. Scott's library, which began on the 27th and was continued until April was well advanced. Messrs. Sotheby conducted both of these, and some very important works changed hands. It is impossible to do more than refer to these collections in a very casual way. In noting the best books many of interest must necessarily be passed by. One of the most difficult works to procure in the whole range of English Literature is a perfect copy of the first or 4to edition of Sir Philip Sidney's *The Countesse of Pembroke's Arcadia*, printed in 1590. The textual variations between this quarto and the folio of 1593 are innumerable, and several poems are found in it which were not reprinted when the Countess of Pembroke revised the whole and reprinted it in a more convenient shape. This, of course, makes the quarto extremely important, and it is a pity that so few perfect copies are known to exist. The catalogue, indeed, stated that this one was quite perfect, and was believed to be unique, whether on that account or by reason of its having a blank page on the other side of the last page of the dedication is not clear. A perfect copy sold, however, at the Gardner sale in 1854 for £34, and the Earl of Crawford had a perfect copy which realised £93 at his sale in 1887. This one brought no less than £450. There can be no doubt that really good books not merely retain but increase their price.

At this same four days' sale an unusual copy of Spenser's *The Faerie Queene*, first edition of each of the two volumes 1590-96, made £76 (old calf, a large copy measuring 7½ in. by 5¾ in.). In most copies blank spaces are left for four Welsh words on page 332, but in this one the words were printed. Pope's *Sober Advice from Horace to the Young Gentlemen about Town*, an extremely rare satire, printed without date, but 1735, folio, realised £15 5s. (half morocco, uncut), and Browning's *Bells and Pomegranates*, the eight parts, all first editions, 1841-46, £14 10s. (black cloth). Each of these numbers was issued originally in yellowish or light brown covers, and when the series was complete Moxon bound the "remainder" in black cloth. In these remainder copies "Colombe's Birthday" is nearly always the second edition. Dr. John Hall's *Select Observations on English Bodies*, 1657,

12mo, sold for £25. This is in itself a rare little book, but that would under ordinary circumstances count for very little. Dr. Hall was Shakespeare's son-in-law, and in this volume he gives particulars of many persons in Stratford-upon-Avon and the neighbourhood, including his wife (Shakespeare's daughter), and other family connections. The book is, therefore, not merely rare, but extremely important. The copy of *Coryat's Crudities*, 1611, 4to, given by the author to his friend the poet, John Davies of Hereford, who had made many notes in the margins and elsewhere, sold for £55, and the *Wittes Pilgrimage*, first edition, n.d. (1603), of which John Davies himself was the author, for £24 (morocco extra).

Stephen Harrison's *Arches of Triumph*, 1604, folio, is a work that is very rarely met with in the auction rooms, or indeed anywhere else. It consists of an engraved title page and a plate illustrating each of the seven remarkable triumphal arches erected in honour of James the First when he entered the City on March 15th, 1603. This set, which was in very fine condition, realised £50, while a copy of the original edition of the *Imitatio Christi* brought £125. This seems to have been the same copy that realised £85 on May 3rd last year, another copy having sold for £90 a month previously. What was described as probably the finest copy known of *Purchas his Pilgrimes*, 5 vols., folio, 1625-26, made £100. These volumes were in their original vellum covers, and practically as fresh as when they left Fetherstone's shop in St. Paul's Churchyard 280 years ago. The *Kelmscott Chaucer* shews no improvement at £45, and the copy on vellum at £300 shews a great decline. Only thirteen copies were printed on this material, and but two have hitherto appeared in the sale room. These realised £510 (November, 1901), and £520 (June, 1902), respectively. Thirty distinct works from the Kelmscott Press, all printed upon vellum, were disposed of at this sale at prices shewing a depreciation of very nearly fifty per cent. when compared with the records of three years ago. We have only space to mention one other book from among the long list of scarce volumes that figured in this important five days' sale, and that is the *Poems of Shakespeare*, printed by Thomas Cotes in 1640, 12mo. This copy, which was in the original sheep, but not perfect, realised £205. It had the portrait by Marshall. Mr. R. S. Turner's copy, which sold for £106 in 1888, had been re-bound, but it was quite perfect, of larger size and on the whole a better example of this now excessively scarce original edition.

The sale of the very exclusive and important library of the late Mr. John Scott, of Largs, Ayrshire, commenced at Sotheby's on March 27th, and was continued well into April. Sales occupying eleven days are by no means unknown even in these times, when large private libraries are becoming scarcer and scarcer. The Ashburnham sale occupied twenty days, the Sunderland sale fifty-one days, the Hanrott sale forty-seven days, and that of the great Richard Heber no less than two hundred and two days, during the years 1834-5-6. Comparatively speaking, Mr. Scott's library was therefore a small one, though in some respects it was worthy to rank with any of the

celebrated collections we have named. The series of books and manuscripts relating to Mary Queen of Scots occupied forty closely-printed pages of the catalogue, and that relating to naval subjects nearly fifty. Indeed, the Queen of Scots collection was by far the finest in any library, many of the books being unique. Mr. Scott was interested, professionally, as a ship-builder, in marine architecture and engineering, and as a yachtsman, in navigation and seamanship, and the books he had accumulated on the various branches of these subjects formed what was probably the best collection of its kind in existence. At the time of writing we cannot, of course, say whether anyone now possesses this celebrated collection in its entirety. That is a matter to be dealt with in the next article when the April sales are analysed. The reserved price of £1,000 for the entire series of volumes would seem to be a reasonable price, having regard to the extreme difficulty sure to be experienced by anyone who essayed to form a similar collection. No matter how extensive a library may be, there is always something that eludes pursuit, and the fact of the library being devoted to some particular subject to the exclusion of any other, does not seem to make the least difference. Very often it is a common book that is missing. Mr. Scott, experienced collector as he was, with a thorough knowledge of shipping, nevertheless was not omniscient. We have looked for several well-known books, and cannot find them in the catalogue. For instance, *England's Improvement by Sea and Land*, by Yarranton, appears to be absent, and yet it is not a particularly scarce work.

On the first day the original edition in Latin of *Edward the Sixth's Prayer-Book*, 1551, small 4to, realised £22 10s. (morocco). This was the Ashburnham copy, which sold for £21 in May, 1898. Mr. Scott had two examples of this scarce Prayer-Book, the other bringing £26. What is unquestionably one of the most splendid and lasting monuments of the productions of the Aldine Press—the celebrated *Editio Princeps of Aristotle*, 5 vols., folio, 1495-98, realised £26, but then the five volumes had been rebound in four, in modern vellum with ties à la Kelmscott. A copy of the exceeding rare second edition of St. Augustine's *De Civitate Dei*, 1468, large folio, sold for £52 (old russia), and of the 1470 edition, £45 (old morocco). The first named book was one of the first printed by Sweynheym and Pannartz at Rome, while the second was the last in which John of Spire (the first printer in Venice) had a hand, and the first in which his brother Vindelin's name appears. Both works are, of course, important and interesting. A set of the *Bannatyne Club Publications*, 121 works in all, brought £139, and special attention must be called to the *Geographia* of Francesco Berlinghieri, printed at Florence, without date (but about 1480). This is the first edition of a remarkable book containing 31 maps engraved on copper, inclusive of a large map of the world with the heads of the twelve winds supposed to have been executed prior to those by Baccio Baldini for the Dante of 1481. This book realised £100 (old morocco), a great advance upon the £25 10s. obtained for an equally good copy in vellum at the

FRENCH CABINET OF ARCHITECTURAL DESIGN

One of a pair of Cabinets which originally formed part of the furniture in the room of the Winter Palace, in which the Emperor Paul of Russia was assassinated in 1801, and afterwards were in the Hamilton Palace Collection. They are of ebony, inlaid with slabs of old Florentine pietre dure mosaic, with friezes of rare agates and lapis lazuli; the bronze doré mounts are of the finest character.

In the possession of Mr. H. Oatway, 79, Park Street, Grosvenor Square, W.



In the Sale Room

Earl of Crawford's sale in 1887. A very interesting book was George Buchanan's *Psalmorum Davidis*, 1660, in which Boswell had written a few lines as follow: "I bought this for 2d. at Greenwich when I was walking there with Mr. Samuel Johnson.—James Boswell, 1763." This red-letter day at Greenwich is mentioned in the *Biography* written by the "Celestial toady" who did so much for English Literature, and whose modest 2d. has increased in this our day to £15. We must conclude this article by pointing to Breydenbach's *Peregrinationes in Montem Syon*, printed at Mayence in 1486, folio, £141 (morocco), and the first French translation of the same work printed at Lyons two years later, remarkable as containing the first copper-plate engravings executed in France. This brought £39 (blank leaf missing), while a German version, published without date, price, or printer's name, but probably also printed in 1488, made £50. The first day's sale of the Scott Library comprised 303 lots in the catalogue, and realised rather more than £1,500.

THE sales of silver plate during March were comparatively unimportant, with the exception of the sale at Christie's on the 16th, which included over 100 early English spoons. Exceptionally good prices were obtained, the 122 spoons producing about £3,300. Unfortunately there was no complete set in the collection, otherwise the total would have been far greater.

The highest price for a single spoon was £70 given for an Elizabethan apostle spoon, with figure of St. John holding the cup of sorrow, and with rayed nimbus, London hall-mark, 1578; maker's mark, a mullet and a pellet, in plain shield. It was at one time in the Bateman collection. Another spoon of the same period with figure of St. Andrew from the same collection also realised £70.

Several sets of six spoons were sold, a set of six William III. rat-tailed spoons, dated 1695, made £76; a set of six 16th century maidenhead spoons with the Exeter hall mark went for £100; five Elizabethan apostle spoons with the London hall mark, 1601, maker's mark, a crescent enclosing W, realised £290, and a pair of Commonwealth large seal-top spoons, gilt, London hall mark, 1659; maker's mark, II with pellet between and mullet below, fell to a bid of £265. The stems are engraved, "William Walter, borne ye 20 Novr 1647," and "Gabril Walter, borne ye 15 Decr 1649," and the tops pricked with initials (weight, 6 oz. 3 dwt.). They were at one time in the Boore collection.

Several other important items were sold. A William and Mary large two-handled porringer and cover, 8½ in. high, 7 in. diam. of lip, London hall mark, 1688; maker's mark, S H linked in circle, probably by Samuel Hood, 45 oz. 5 dwt., made 185s. per oz.; a Charles II. small tankard and cover, London hall mark, 1674, maker's mark, T. L., with a pellet between, 15 oz., went for 255s.

per oz., and for a porringer of the same period, maker's mark, IS monogram in dotted oval, probably by John Sutton, 12 oz. 3 dwt., 175s. per oz. was obtained.

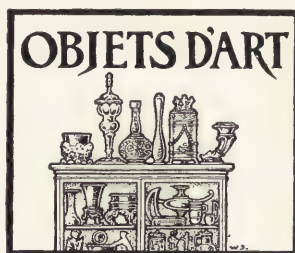
The most notable item in the sale was a Charles II. silver gilt toilet service, engraved in the Chinese taste, London hall mark, 1683; maker's mark, W F with a knot of riband above and flower below in shaped shield, consisting of 27 pieces and 293 oz. in weight, which produced £879, going for 60s. an oz. This service was very similar to one sold last April, 320 oz. 14 dwt. in weight, which realised £500.

One item of note was sold at Christie's on March 9th, a Charles II. beaker with the inscription:—

"The sweet remembrance of the Just
Shall flourish when he sleeps in Dust"—

by George Mangy, 1662, 3 oz. 3 dwt., which realised 260s. per oz.

THE objects of art dispersed during March were of little interest or importance. On the 10th a large equestrian



bronze statuette of Louis XIV., 42 in. high, on Boulle pedestal, mounted with ormolu, made £430 10s.; a watch by Esstienne Collomby in a cruciform case of rock crystal mounted with metal gilt, the dial engraved with the Crucifixion and

emblems of the Passion, in case of silver filigree, realised £95 on the 3rd, and on the 27th a circular miniature of Madame Récamier, by Augustin, made £126, and a pendent jewel of gold and enamel, shaped as a figure of a cat, the back of which is formed of a baroque pearl, went for £199 10s.

At Messrs. Puttick & Simpson's on the 20th two fine panels of old Brussels tapestry representing Flemish scenes within border, one 11 ft. 3 in. by 16 ft. and the other 11 ft. 3 in. by 13 ft. 9 in., went for £560; and at Christie's on the 28th an old Italian rose-point flounce of scroll design, 5 yds. long in three pieces, 11 in. deep, made £68 5s.

THE sales of furniture and china during March contained few important items. At Christie's on the 3rd a pair of hexagonal cupboards, formed of six-leaf screens of old Chinese lacquer, carved with landscapes, buildings and figures, and coloured, 74 in. high, went for £126; an old Sèvres dessert service, painted with flowers and ribands, consisting of thirty-two pieces, made £99 15s.; a Chelsea oval-shaped dish, painted with birds and flowers, on crimson ground, 13 in. wide, realised £57 15s.; and a suite of Louis XVI. furniture, of carved and gilt wood, covered with Beauvais tapestry, consisting of a settee and four fauteuils, £152 5s.

Some Nankin porcelain was dispersed on the 24th, the most notable lot being a set of three oviform vases and two beakers painted with ladies, and vases of flowers in petal-shaped panels, 15 $\frac{3}{4}$ in. and 17 $\frac{3}{4}$ in. high, for which £105 was given; and on the 31st, at the dispersal of a collection of old English and other porcelain, the property of the late Mrs. R. A. Hardcastle, of Leeds, an ormolu model of a column, surmounted by a group of old Dresden porcelain, with Cupid and dolphin, 13 in. high, was secured for the same figure.

At an interesting sale held by Messrs. Gudgeon & Sons, Winchester, on the 15th and 16th, a fine Chippendale open-arm easy chair, carved in the Italian style, on massive ball and claw feet, with bearded lion-head knees, leopard-head arms, and deep frieze, realised £154. This fine specimen of Chippendale's skill is illustrated in the April number of SALE PRICES.

Some valuable furniture was sold at Messrs. R. M'Tear & Co.'s rooms, Glasgow, on the 24th. An Italian bedstead, carved with armorial bearings on head-board, and coat-of-arms on foot-board, went for £90; an old French walnut escritoire, with cabinet above, enriched with brasses representing domestic scenes and scenes of the Chase, for £150; an Italian cabinet with beautifully carved panels made £80, and another cabinet, Flemish work of the Renaissance period, went for £65.

On the demolition of the buildings of Christ's Hospital School at Newgate Street some of the early English oak beams, dated 1694, were removed as souvenirs of the famous school. A writing table constructed from a portion of one of the beams came up for sale at Glendining's rooms during March, the sum of £17 being obtained for it.

In the second week in March Messrs. Cheffins & Slocombe sold the contents of Horham Hall, Thaxted, an historic old mansion which was on several occasions visited by Queen Elizabeth. The lots sold included many fine examples of sixteenth, seventeenth, and eighteenth century workmanship, and some good prices were obtained. The principal item, which attracted much attention, was a pair of rare Charles I. fire-dogs of French enamel and brass, bearing the royal arms, which fetched £465. A Tudor table and elbow-chair made £74; a seventeenth century couch, £27; and a pair of iron fire-backs were disposed of for £11. Some Staffordshire ornaments made fair prices, a Voyez group going for £9 5s.; a Voyez jug, £7 5s.; and a silver lustre vase making £5 15s.

At Foster's rooms, Pall Mall, a Chippendale table of oblong form, handsomely carved, with gallery top and fretwork corners, 32 in. by 19 in., made 79 gns., and a fine silver-gilt cup and cover, formerly the property of Lord Byron, Antwerp mark, 1550, 10 oz. 13 dwt., went for 96 gns.

At Glendining's rooms on March 1st, several valuable violins were sold. Among the more notable was one by J. Guarnerius, which made £150; another by J. P. Cordano, for which £100 was given, and an instrument attributed to Stradivarius, which made £60.

Messrs. Puttick & Simpson also held a sale of musical instruments on March 28th, but the only item of importance was a fine violin by J. B. Guadagnini, which realised £115.

THE value of relics of the great Napoleon is evidently not on the increase. At Christie's on the 9th, a collection of twenty-one lots, including several miniatures, about forty medals, locks of the Emperor's and Marie Louise's hair, statuettes, and death masks, only realised £136 10s. The collection was contained in an Empire showcase with gilt ormolu mounts.

Musical Instruments

Napoleon Relics

Books Received

- Bryan's Dictionary of Painters*, vol. v., edited by Dr. G. C. Williamson. (Geo. Bell & Sons.) 21s. net.
- Poems of Lord Tennyson: The Princess; Early Poems.* Introduction by Arthur Waugh. (Wm. Heinemann.) 6d. net each.
- French Porcelain, A History and Description of*, by E. S. Auscher. (Cassell & Co., Ltd.) 30s. net.
- Répertoire Général des Collectionneurs*, by Renart. (Paris.) 20 francs.
- History of the Society of Apothecaries*, by C. R. B. Barrett, M.A. (Elliot Stock.) 21s. net.
- History of English Furniture*, vol. i., by Percy Macquoid. (Lawrence & Bullen.) £2 2s. net.
- Adhesive Fiscal and Telegraph Stamps of British India*, by C. S. F. Crofton and Wilmot Corfield. (Thacker, Spink & Co., Calcutta.) 10s.
- Chats on Furniture*, by A. Hayden. (Fisher Unwin.) 5s. net.
- Miniatures*, by Dudley Heath. (Methuen & Co.) 25s. net.





Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisalment, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

Queries

Can any reader oblige with particulars as follows:—4,530.—The Swedish painter, Count Hjalmar Mörner, spent many years in this country. Has he left behind any designs or pictures?

4,232.—A correspondent wishes to ascertain the date of death and age of B. Flessier, a painter who lived in the Strand, near the Fountain Tavern, during the reign of Charles II.

ANSWERS TO CORRESPONDENTS

Autographs

Book on Autograph Collecting.—4,849 (Waldron).—There are no recent works of any importance on this subject. A practical manual for amateurs will be found in Dr. Scott's *Autograph Collecting*, published by Upcott Gill, but as it is now eleven years since the issue of this book, the comprehensive price list compiled by the author in many cases does not indicate the present market values. However, the current prices can always be obtained from our monthly record, AUCTION SALE PRICES, and the work mentioned may be regarded as the best possible guide in other respects.

Books

"The Ladies' Monthly Museum."—5,033 (Belfast).—This work is valuable only in complete sets, separate volumes not being worth more than a few shillings each.

London Chronicle (April-Dec., 1757).—5,070 (Clitheroe).—Bound and in good condition, worth about 10s.

Grose's "Book of Antiquities."—5,323 (Royston).—You do not give the date of this book. If it is 1773, the complete work is worth the sum your friend is asking for each volume.

German Bible, 1729.—4,722 (Hyde).—This has little intrinsic value. If, however, the binding you describe is exceptionally fine, you might get a good price.

"Certaine Sermons," "Observations upon Cæsar's Commentaries."—4,976 (Ealing).—Neither of these books possesses any great value.

Camden's "Britannia."—4,731 (Alverstone).—The best edition of this work was published in 1789. Your copy should realise £1 or so. The volumes of *All the Year Round* are only worth a few shillings each. We cannot value the other articles you name without a personal inspection.

"Pickwick Papers," 1867.—4,300 (Kells).—This is a late edition, of little value, and the same remark applies to *Charles O'Malley*, 1872. The other books on your list are of no importance. With regard to the other items specified we would refer you to our letter of September 19th last.

The Genealogies.—4,806 (Pickering).—This book cannot be valued without inspection, as no date is given.

"A Christmas Carol," 1843.—4,700 (Leyton).—In the original red cloth cover this work is worth about 25s. to 30s. It is the first of Dickens' Christmas books, the others being *The Chimes*, *Cricket on the Hearth*, *Battle of Life*, and *The Haunted Man*. Somerville's *Chase* first appeared in 1735. Your copy, dated 1817, has no material value, being one of the small editions. The other books you mention are of little interest.

"Nicholas Nickleby," 1839.—4,809 (Heavitree).—The value of this edition is now about £1 5s. In the original numbers *Master Humphrey's Clock*, 1840, is worth £2 to £3, but when bound would not realise more than about 30s. Your books of Views may be valuable, as many works of this character are now in demand. Send them for examination.

The Ruins of Palmyra and Balbec.—4,810 (Harlesden). The drawings you possess are evidently those executed by Robert Wood for this book, which appeared in 1753-7, in 2 vols., containing 103 plates. The work itself is of some value, and you should certainly be able to get a fair price for the drawings if they are the originals as you state.

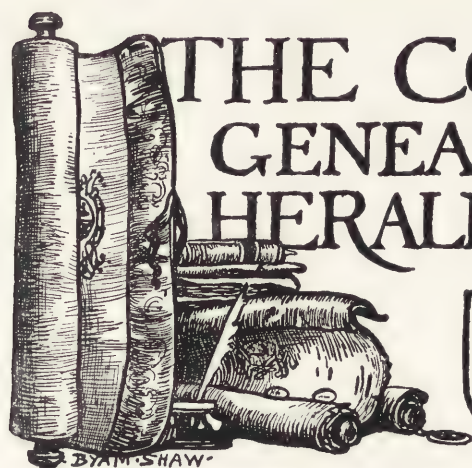
Rapin's History of England, 1732.—4,894 (Manchester).—The editions of this book are numerous, and with the exception of the 1732 and 1743 editions, are only worth a few shillings. Your copy, which is of the first issue, should be worth £2 or £3. Your edition of Lavater's *Physiognomy* would certainly not realise more than £1.

Chambers' Book of Days, 1864.—5,276 (Sheringham).—You would not get more than a few shillings for your two volumes, works of this class being in no request.

Illustrated Ballads.—5,191 (Redcar).—Without further particulars it is impossible to value these. Let us know the date, name of author or editor, and publisher.

Bell's Shakespeare, 1785.—4,889 (Worcester).—This edition was issued in both large and small paper, and at one time was in much estimation. At present, however, its value is not great. Your set, which we presume is small paper, would not realise more than a sovereign in the condition you describe.

Blome's Bible Illustrations.—4,864 (Sydenham).—These were executed to illustrate Sieur de Royaumont's *History of the Bible*, which appeared in 1690-8 in two volumes containing 238 plates and five maps, the published price being three guineas. The work was subsequently re-issued in 1711, 1712, 1735, etc., and you evidently possess a few plates from one of these editions.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

115 (New York).—The story of Oliver Cromwell having been a brewer is pure fiction, and was based on a local tradition that the little brook of Hitchin, flowing through the courtyard of the Cromwells' place towards the Ouse, offered facilities for brewing, and that the house was at some remote time, probably before the family came into possession of the place, used as a brewery. The Lord Protector came of a family of distinction and high county standing in Huntingdonshire, where they resided for several generations at the fine old mansion of Hitchinbroke. The family was of Welsh extraction, and originally bore the surname of Williams. Sir Richard Williams, a nephew of Thomas Cromwell, Earl of Essex, took the name of Cromwell. The alteration of the name was made at the direct instigation of Henry VIII., and, through Essex's influence, great wealth and station were conferred on Sir Richard. Oliver Cromwell's grandfather was Sir Henry Cromwell, and his uncle and godfather, Sir Oliver Cromwell, who succeeded to the family estates, entertained James I. with great splendour at Hitchinbroke. The downfall of the family is certainly remarkable. Oliver Cromwell's great grandson carried on the business of a grocer on Snow Hill, and died in 1748, leaving a son named Oliver, who was a solicitor and secretary to St. Thomas' Hospital, and at whose death, in 1821, the male line of the Protector's family expired. The social decline of the family in the female line is even more remarkable. One of the Protector's grand-

daughters died together with her husband in a Suffolk workhouse, leaving two daughters, the elder, the wife of a shoemaker, and the younger, of a butcher's son who had been her fellow servant.

119 (Plymouth).—Josceline, 11th Earl of Northumberland, died on May 21st, 1670, leaving an only daughter, Elizabeth, but no male issue. Lady Elizabeth Percy, afterwards, in her own right, Baroness Percy, married firstly, in 1679, when she was only 14 years of age, Henry Cavendish, Earl of Ogle, son and heir of Henry, Duke of Newcastle, and secondly, in 1682, Charles Seymour, Duke of Somerset. Four years after the death of the 11th Earl, Charles II. created George Fitzroy, his third illegitimate son by the Duchess of Cleveland, Earl and afterwards Duke of Northumberland, but on the grantee's death without issue in 1716, these honours expired. In the meantime a trunkmaker named James Percy claimed the Percy family honours, and so much annoyed the House of Lords that their lordships sentenced him to stand in Westminster Hall wearing a paper on which he was described as "a false and impudent pretender to the Earldom of Northumberland."

125 (Chicago).—Sir John Denham, the poet and wit, was a son of Sir John Denham, Lord Chief Justice of the King's Bench in Ireland, but the date of his birth cannot be fixed with precision. If Grammont's statement that Denham was seventy-one at the time of his second marriage is correct, he must have been born in 1594, as his marriage with Miss Brooke took place in 1665. Aubrey describes him as "ancient and limping" when he married. Grammont and Aubrey are, however, often unreliable, and his age may have been exaggerated for the purpose of accentuating the disparity of years between Denham and his second wife. Wood asserts that he was born in 1615, and this is much more likely to be the correct date of his birth. Lady Denham, who was a daughter of Sir William Brooke, a nephew of Lord Cobham, was one of the beauties at the Court of Charles II. She married Denham when she was eighteen, and shortly afterwards became the mistress of the Duke of York. She was only twenty-one at the time of her mysterious and tragical death. Pepys accuses Denham of having murdered his wife, whilst Aubrey suggests that the Countess of Rochester gave Lady Denham poisoned chocolate.

132 (Cheltenham).—The office of Prime Minister has added only six *existing* titles to the House of Lords. The cause is, however, obvious, as the head of the Administration used generally to be chosen from the Upper House. The only remaining peerages acquired by Prime Ministers since the time of Henry VIII. are those of Salisbury, Manchester, Orford, Stanhope, Sidmouth and Russell.

136 (Manchester).—Milton, Swift and Pitt left no descendants in the male line, and the extinction of the descendants of those who have been most conspicuous for extraordinary intellectual power is most remarkable. There is not now a living descendant in the male line of Chaucer, Shakespeare, Dryden, Pope, Cowper, Goldsmith, Scott, Byron or Moore; not one of Drake, Cromwell, Marlborough or Nelson; not one of Addison or Johnson; not one of Walpole, Chatham, Fox, Burke, Canning or Disraeli; not one of Hume, Gibbon or Macaulay; not one of Hogarth, Reynolds or Lawrence; not one of Garrick, Kemble or Kean.





Peint par Celsus

Commencé par Lebas et terminé par Maréchal.

Offrande à Flore



The Old English Pottery in the Brighton Museum

By Frank Freeth, M.A.

It is scarcely two years since that *doyen* of collectors, Mr. Henry Willett, who has lately passed away full of years, consummated his many benefactions to Brighton—the town with which he was so long and honourably associated—by presenting to the Public Museum the choice collection of English Pottery which he had formed with great taste and judgement. Its peculiar charm is that it is no less interesting to the amateur than it is to the expert, and yet it would appear that few people are aware of this fact, for the rooms where it is to be found are practically deserted. I have derived so much pleasure myself from frequent visits to it, that I feel I am doing good service in trying to make it more widely known; and if happily this short article on some of its more salient features should contribute to this result, I shall consider myself well repaid for my labour.

Rightly to appreciate such a collection, one must inquire into the object that the collector had in his mind's eye when he first started it. In this case we have not far to

seek, for he has himself volunteered the necessary information. His intention, he tells us in the *Introductory Catalogue*, has been to "illustrate the principle, or rather to develop the notion, that the history of a country may be traced on its homely pottery." In his scheme, therefore, all other considerations, such as the place of manufacture, design, form, or colour, take quite a secondary position. The juxtaposition of specimens made at different epochs and different factories is, at first sight, naturally disconcerting to anyone unacquainted with the general plan. The eye is not

easily reconciled to seeing a very rare piece of eighteenth century saltglaze ware standing "cheek by jowl" with a common jug or mug of the late Victorian era. But ideas differ, and apart from this incongruous effect, there is no denying the interest of such an arrangement.

I must introduce my readers without further preface to the contents of the cases. First of all we have the earthenware that is connected with "Royalty and Loyalty." It begins with the reign of



No. I.—LAMBETH DELFT DISH

CHARLES I.



NO. II.—LAMBETH DELFT PLATE
CHARLES II. IN THE OAK TREE

full length portrait of Charles I., wearing his crown and royal robes (No. i.). It is a very striking presentment of the unfortunate monarch. Another Lambeth piece, a plate, represents Charles II. in hiding up the oak-tree, all that is visible of this exalted personage being his head surrounded by three crowns, any one of which would no doubt have been very acceptable to him at the time (No. ii.). James II. is simply ignored by the potters. They must have regarded him as unworthy of having his memory perpetuated by their art. William III. and Mary, however, have a double share of their attention. Delft dishes with portraits



NO. III.—ENGLISH SALTGLAZE
GEORGE II. MUG

of them, either together or singly, were made in large numbers for presentation purposes. This is hardly to be wondered at seeing that the pottery works in England that made them were chiefly carried on by Dutchmen who had settled there, and it was only natural that William of Orange should wish to help their industry. Queen Anne, in turn, figures on a Fulham mug inscribed, "To the memory of Queen Anne. Made 1721." The loyal wish, "God save King George, 1716," on a plate, commemorates the reign of George I. There are some exceptionally fine pieces in connection with George II. and his talented Queen Caroline of Anspach. A magnificent white Chelsea bust of the King is flanked by an extremely rare and handsomely embossed mug of white saltglaze

Elizabeth. I have selected the following pieces for special comment on account of their artistic and historical value. A blue Delft Lambeth dish is decorated with a

ware, bearing his portrait and the words, "God save the King and my Master" (No. iii.); while a Delft plate made a year after her death is inscribed, "To ye pious memory of Queen Caroline, 1738." There are two leading personages of royal lineage belonging to this reign that the potters have done honour to. "Bonnie Prince Charlie" is portrayed in Scotch costume on an enamelled saltglaze teapot (No. iv.), while his antagonist the Duke of Cumberland



NO. V.—WHIELDON BUST
DUKE OF CUMBERLAND
(c. 1745)

appears in the form of a life-like Whieldon bust with singularly beautiful flown colouring (No. v.). Two other fine Whieldon busts of Maria Theresa and her husband, Francis I., of Germany, whose intrigues involved England in such costly wars during this reign, may also be noted here (Nos. vi. and vii.). Another Continental monarch, who, for political and military reasons found great favour in England, was Frederick the Great; his portrait is frequently found on saltglaze pieces with the words, "Success to the King of Prussia and his forces." The sixty years' reign of George III. supplied the potters with many personal events to record. His wedding in 1761 is recalled by a Battersea enamelled snuff-box, which is one of those made to be given away on that occasion. The King's portrait is on the outside of the lid, the Queen's on the inside, and underneath is the verse—

"Let him love now
Who never lov'd before,
Let him who ever lov'd
Now love the more."

His serious illness and recovery in 1789 form the subject of a Staffordshire jug, on which,



NO. IV.—ENGLISH SALTGLAZE
BONNIE PRINCE CHARLIE TEAPOT (c. 1750)

Old English Pottery

besides his portrait, is the inscription—

“Britains (*sic*) rejoice cheer
up and sing
And drink the health
Long live the King.”

Hatfield's attempt on the King's life in the theatre is recorded on a puzzle jug bearing the words, “Hatfield shot at George III., 1800; God save the King.” There are at least four pieces dealing with his jubilee; the most important is a Staffordshire bowl showing Religion and Britannia in close company, and bearing the loyal sentiment—

“Happy would England be
Could George but live to see
Another Jubilee.”

The nation at large took far less interest in George IV. than in his unhappy Queen, whose trial evoked so much popular indignation. In connection with it an ingenious parody of a well-known nursery rhyme is to be seen on a Newcastle mug; it runs—

“Long live Caroline,
I'll sing a song of sixpence
A green bag full of lies,
Four and twenty witnesses
All proved to be spies.
When the bag was opened
The Lords began to stare,
To see their previous evidence
All vanished into air.”

But I must pass on to the cases that are devoted to the great men that flourished under these sovereigns. They are grouped as naval, military, and political; and of these there is no doubt that the naval commanders held the first place in the people's affections, and found the readiest market. Admiral Vernon, “that brave fellow (who) with six ships took Portobello,” in 1739, appears on at least four rare saltglaze



WHIELDON BUSTS
No. VI.—FRANCIS I. OF
GERMANY

No. VII.—MARIA THERESA,
WIFE OF FRANCIS I.

pieces. The teapot and cover illustrated (No. viii.) has a medallion of him with his flagship “Burford,” and view of Portobello. Admiral Keppel, who engaged the French fleet off Ushant in 1778, is portrayed on a Bristol Delft punch bowl with the inscription, “Admiral Keppel for ever.” Lord Rodney, who at a most critical conjuncture in the country's history defeated the French fleet off the East Indies in 1782 and thereby

relieved Gibraltar, is seen on a Liverpool punch-bowl in company with Lord Hood, his second in command, and General Elliott, the brave defender of the fortress island. Lord Howe, the “Black Dick” of the sailors, is represented on a Staffordshire jug with the words, “Long live Earl Howe, Commander-in-Chief of the victorious British fleet in the ever memorable engagement on the glorious 1st of June, 1794.” A Newcastle mug made in honour of Admiral Duncan's victory off Camperdown in 1797, shows his flagship “Venerable” towing De Winter's dilapidated ship “Vryheid,” with this punning verse attached:—

“Vain are the boasts of Belgick's sons
When faced by British ships and guns;
Tho' de Winter does in Autumn come,
Brave Duncan brings his harvest home.”

But Nelson easily carries off the palm for popularity; there are no less than twenty-five pieces commemorating his famous exploits at the Nile, Copenhagen, and Trafalgar. I have only space to notice one jug which has on it a portrait and a view of “The Victory” in action; it is inscribed “Admiral Lord Nelson, Trafalgar, 1805—Nile, 1798.” There are others that might be mentioned, but the military heroes await attention. Note the grand coloured Bow statuette of General Wolfe, who



No. VIII.—ENGLISH SALTGLAZE
ADMIRAL VERNON TEAPOT (c. 1740)



NO. IX.—WHIELDON GROUP
GENTLEMAN AND LADY ON HORSEBACK
(Temp. GEORGE II.)

fell at Quebec in the hour of victory, and the Staffordshire bust of Frederick, Duke of York, whose campaign in the Netherlands in 1794 is referred to on several pieces. A Staffordshire mug reminds us of Lord Cornwallis's achievements in India between 1789 and 1792, with its picture of "the sons of Tippoo Saib being delivered to Lord Cornwallis for hostages." A bust of Sir John Moore conjures up his hard-fought campaign in the Peninsula, ending with his death at Corunna. About twenty pieces refer to the long eventful career of the great Duke of Wellington, but they are on the whole commonplace, and show distinct traces of the decline of the potter's art; but he is far eclipsed in numbers by his rival Napoleon, whose wars with this country supply copious subjects for those curious Lane End caricature jugs which I described in THE CONNOISSEUR of March, 1904. The humour displayed on them may not be of the best class, but it is impossible to help laughing at the French-English put into the mouth of "Master Boney," as he is called, who "no like de look of dat Jean Bool."

We next come to the politicians, and, as might have been expected, we find the professing champions of the people's rights in preponderating numbers. Statesmen of surpassing ability like the Earl of Chatham and William Pitt held themselves too much aloof from the masses to be ever really

popular. It is not, therefore, surprising that a mug of the one and a statuette of the other should have sufficed to supply the demands for a memento on the part of their admirers. Even Charles James Fox, Pitt's great rival, with all his ardent patriotism and love of liberty, is but poorly represented, and that, too, in an uncomplimentary manner. The accident of his name suggested a caricature that the homely potters could not resist; two pieces, *viz.*, a jug and a teapot, both have pictures of a fox on them and bear the inscription, "Beware of the Fox." Of course the connection is far-fetched, since, for a statesman of the period, he was singularly devoid of guile and cunning. On the other hand, an abandoned character like John Wilkes, who assumed the rôle of champion of the liberties of the people, by reason of the attitude of the Government towards him came to be regarded as a martyr to a noble cause, and set on a high pinnacle. Among the six pieces on which his name appears a dignified statuette should be especially noticed—he is represented as seated on a rock with a scroll in his hand, inscribed, "The rights of the people." On the other hand, the revolutionary doctrines of the fiery demagogue, Tom Paine, did not find favour with the *vulgus profanum* of a later period, whom the excesses of the French Revolution had disgusted. The following verse on a cream ware jug is suggestive of the popular feeling—

"God save the King,
And all his subjects too,
Likewise his forces
And commanders true.

"May he their rights
For ever hence maintain,
Against all strife
Occasioned by Tom Payne."



NO. X.—GRENADIER COURTING
(c. 1750)



NO. XI.—LOVERS
(c. 1750)

Old English Pottery

But he is rather the exception that proves the rule. Henry Hunt, known as "Orator Hunt," who played such a prominent part in the so-called Manchester Massacre of 1819, is portrayed as a hero on a lustred jug inscribed "Hunt and Liberty." The advanced programme that he put forward is revealed by the mottoes on its border, *viz.*, "Radical Reform, Universal Suffrage, No Corn Bill, Annual Parliaments," etc. Two other agitators, Sir Francis Burdett and Daniel O'Connell, the prime movers in the Catholic Emancipation Movement, are no less honoured. The former is described on a mug as "the determined enemy of corruption and the constitutional friend of his Sovereign"; the latter is called on a jug, "the undaunted asserter of Ireland's Rights and Champion of Catholic Emancipation." Of course the great supporters of the Reform Bill of 1832 are much in evidence: numbers of stoneware spirit flasks inscribed with the "true spirit of Reform" were made with half-length portraits of Lord John Russell, Earl Grey, and Lord Brougham. This section is brought right down to the most recent times, a statuette of Lord Beaconsfield and a bust of Gladstone being included.

I have dwelt so long on the three most important groups, that I must deal somewhat summarily with those that are indicative of the national life in general. Not that the occupations, recreations, and ever-changing customs and fashions of the people are any less copiously illustrated. Like their superior officers, Jack Tar and Tommy Atkins have their full share of recognition. Mugs and jugs of all sizes and shapes remind us of the soldier's and sailor's departure for the wars on land and sea and his return. A typical verse to be found on them is:—

"Sweet, oh! sweet, is that sensation
Where two hearts in union meet;
But the pain of separation
Mingles bitter with the sweet."

The lawyer of the period has not escaped the scathing wit of the potter. Observe the coloured figure of a town crier, with a paper in his hand announcing the following sad loss, "Lost Lawyer's conscience, whoever finds the same and brings it to the crier will receive the handsome reward of six shillings and eightpence." Among the recreations figure many pieces reminding us of sports and pastimes that are no longer countenanced in this country; I allude to bear-baiting, bull-baiting, cock-fighting, and prize-fighting, which proved the staple amusements of scarcely more than a century ago. In like manner there are mementos of obsolete customs: the figure of an open hand with a red heart on the palm, insignificant in itself, becomes an object of interest when one remembers that it was the sign used by the Fleet parsons to put in their windows to make it known that they performed marriages within; again, a fashion that is gone out is recalled to mind by a beautiful Whieldon group (No. ix.) representing a gentleman on horseback with a lady mounted behind him on a pillion. Lastly I have illustrated two very rare saltglaze groups of lovers that tell of a fashion that is always new (Nos. x. and xi.). The costumes may change, but the heart beneath them is much the same

to-day as it was centuries ago. That of the soldier courting a lady under a tree shows us what the Grenadier's uniform was like in the reign of George II. Even a better idea of the soldier's uniform is conveyed by the superb equestrian figure (No. xii.) in tortoiseshell ware, which must be one of the finest specimens ever produced by Whieldon.

It only remains for me now to express my gratitude to the Chairman and Committee of the Brighton Museum for so kindly granting me permission to photograph some rare specimens for illustrating this article, and to the Curator for so courteously rendering me every assistance in his power.



NO. XII.—WHIELDON FIGURE
CAVALRY OFFICER (*Temp.* GEORGE II.)



The Regency and Louis XV.

By Gaston Gramont

THE last years of Boulle's life were passed amidst declining prosperity. He lived long enough to see the style which he had contributed so much to create, losing its hold upon the public taste. With increasing age, too, he appears to have been unable to take that active interest in his *atelier* which had hitherto been his custom, and its direction, to a great extent, devolved upon his four sons and his assistants. The pieces produced during this time have not equal merit with those of the earlier period. The same models were used, it is true, but, owing to the change of fashion, they no longer sold readily, and endeavours were now made to create purchasers by increased elaboration of decoration and by the use of gaudier and more costly materials. But the large and sumptuous apartments of the reign of Louis XIV., with their imperative demands for

massive decoration, had long been threatened during the last years of that monarch, and were supplanted immediately the Regency of Philippe of Orleans was established. There were two chief contributory causes; in the first place both the Court and the nobility had become exhausted with the excessive expenditure of the past half century, and smaller apartments which cost less to construct and to maintain became imperative.

Secondly, the bold and sumptuous style created by Le Brun and Boulle, and the clever school of designers and craftsmen who worked under their direction, had become monotonous in its severity, and its tendency to repeat itself paved the way for the change for which the public had long been prepared. Whilst Louis had still some years to live, indications could be perceived of the direction it would take. In the console



ARMCHAIR OF THE REGENCY PERIOD

GARDE-MEUBLE, PARIS

The Regency and Louis XV.

tables and in the frames of the suites, covered with the beautiful tapestry produced by the Gobelins and other manufactories in France, a number of specimens are encountered with the legs slightly bent outwards, a feature which was carried to excess under Louis XV. Again, in the tremendous tapestry panels designed by Le Brun and his successor at the Gobelins, Mignard, and again in those which the factories at Brussels had made for the French market, subjects had been selected only in which life-sized figures could be employed. Now, as the apartments were of smaller dimensions, such cumbersome compositions were unsuitable, and everywhere there was a tendency to reduce both the size and the number of the figures and to place emphasis on delicacy rather than boldness; but these innovations were

kept within bounds until the death of Louis. Then the designers no longer felt the necessity of restraint, and in the course of a few years the decorative art underwent a complete change. Against the new order of things Boulle and his *atelier* could not compete, neither do they seem to have endeavoured to cater for the new order, and in consequence their popularity dwindled to vanishing point. Boulle, moreover, would appear to have been a somewhat improvident man, and to have rapidly got rid of the considerable sums he received in the early portion of his career. Not that he had lived very

extravagantly, but cultivating a taste for artistic objects, he had made a large collection regardless of cost. When fortune ceased to smile upon him, he rapidly fell from a state of comparative affluence into one bordering on indigence, and long before his death, which occurred in 1732, he was constantly pursued by his creditors.

Under the Regency the long galleries disappeared,

and the apartment which found the most favour was the boudoir. No place could now be found for the *armoires* and *meubles* of like dimensions, but in their place pieces small and dainty came into vogue. From this period dates the form of *commode* which has existed to this day, the bureau, and that charming and essentially French *meuble* the *bonheur du jour*.

But the Regency was essentially a

period of transition, and the designers were experimenting, consequently there is a strange inequality of merit with all the decorative constituents of this time. Occasionally a *commode* or a *cartonnier* is met with which for beauty of form and appropriateness of decoration rivals anything produced when ideas were more settled. Again, others are equally unsuccessful, but even when such is the case, it is always a splendid failure and still leaves room for admiring the initiative of its creator.

The task of the decorative artist under the earlier years of the Regency was by no means so



ARMCHAIR OF THE BEGINNING OF THE REGENCY PERIOD
GARDE-MEUBLE, PARIS

difficult as it is usually in periods of transition. The public taste being ripe for change, any innovation which could lay claim to artistic excellence found ready appreciators. The men of this time devoted their attention to the embellishment of the boudoir and the salon. Nor were the painters behind the decorative artists in the appreciation of the new situation—in place of the historical and mythological compositions of Le Brun and Mignard we have the charming gallantries of Watteau, of Lancret, and of Pater.

only was stucco and plaster and wood work carried out under his direction, but also he supplied ideas for such necessary accessories as fire-screens and curtains. His work was entirely confined to the Regency, which he did not survive. His pupil, Antoine Watteau, was born in Valenciennes in 1684, and is the most brilliant painter of that particular class of subject to which he devoted himself that the world has yet produced. But his powers as a designer also claim for him a high place. His decorative panels are remarkable



COMMODE OF JAPANESE LACQUER WITH ORMOLU MOUNTS, LOUIS XV. PERIOD

VICTORIA AND ALBERT MUSEUM

This, indeed, was the golden period of French painting; the period before a too close contact with a licentious and frivolous court had robbed it of its higher inspiration, if not of its technical powers.

These men, especially Watteau, were designers as well as painters, and the fascinating mural embellishment of many of the old Parisian houses was the work of Gillot or Watteau. These men were very closely connected one with the other. Claude Gillot was born in 1673, at Langres, and possessed great talents of design. Innumerable examples of his facility are still left to us. Not

for spirit and appropriateness, and many of his compositions were utilised for the great variety of articles employed in beautifying the interiors.

We now stand upon the threshold of the development which has come to be known as the "rococo." The classical severity which had characterised the noble productions of the reign which had just closed, and which drew even in its smaller details, such as the medallions standing out in relief in the centre of the large *meubles*, upon the austerer stories of heathen mythology, was gradually supplanted by a style at once more frivolous and flamboyant if not less meritorious.

The Regency and Louis XV.

The spirit of youth had seized upon the nation and the unvaried monotony of the time past, too long continued, had retarded its development.

An entire change had become essential, one more in keeping with the new aspirations of the nation. This change commenced under the Regency, and reached its maximum development under the reign of Louis XV. It has been said by an eminent French writer, that the Louis XVI. style was

The first point which the designer of the Regency aimed at was to break up the lines of the *meuble*, to alleviate its stolidness. This was all the more necessary in view of the much smaller dimensions which it had assumed. The desire now was for elegance and not grandeur. He achieved this with the sofa and chair and commode by bending the leg outwards, thus introducing into France what we know as the cabriole leg. We



CONSOLE TABLE OF THE LOUIS XV. PERIOD

GRAND TRIANON, VERSAILLES

inspired by, and built upon, Grecian art in its flourishing period—three centuries before Christ; and that of its immediate predecessor, Louis XV., upon that of Roman art of one or two centuries after Christ. Perhaps this is too sweeping a comparison, at the same time it expresses admirably the relation which one bore to the other.

Both were the products of luxury, and possessed superlative merit, but whereas the Louis XV. period constituted the youth of the new art, the Louis XVI., particularly in its later years, embodied the elements which led to its decay.

say introducing, because the Frenchmen cannot be credited with creating it, as many have imagined. It had prevailed in a different form for many years in Holland, Flanders, and England; but the Frenchman can be said to have evolved a more artistic form than the generality of his neighbours' *meubles* display. There is a grace and proportion about them most gratifying to the eye, and the limit of artistic licence is never overstepped. Even in the most extravagant period of Louis XV., in spite of the floridness and excess then prevalent, we never encounter any specimens



ESCRITOIRE SAID TO HAVE BELONGED TO
MARIE ANTOINETTE STYLE OF LOUIS XV.
JONES COLLECTION, SOUTH KENSINGTON

in which these qualities—grace and proportion—are lost. Having reduced the size of all the furniture, the *ebeniste* then found that the bold marquetry of Boulle was inappropriate. He saw, too, that metal as an inlay was not so suitable as wood. He was further convinced of this when he forsook ebony and tortoiseshell and brought into use a variety of more varied and brilliant woods.

With the introduction of wood marquetry, the designs in which it was used underwent quite a revolution. Instead of the arabesques of Boulle and the grotesques of Bérain, bouquets of flowers make their appearance. But the *ebenistes* under the Regency of Louis XV. were not fond of marquetry, and relied largely for their decoration upon bold ormolu, distributed appropriately over the *meuble*. Upon this ormolu little time was expended in engraving, its effect was achieved by being boldly distributed over the surface upon which it stood in sufficient relief to harmonize with the vigorous contours of the *meuble*. Upon the legs of the tables large terminal figures and foliage in ormolu were placed, and were so cleverly conceived that they seem an indispensable portion. Upon the clocks, massive ormolu followed the graceful outlines, accentuating and emphasising

their beauty. Every line was full of vigour and confidence, and betrayed the daring yet unassuming resourcefulness which these men felt in themselves. Every detail was studied. The ormolu was only foiled against wood of suitable colour, and most delicious effects were obtained by the juxtaposition of woods of different hues. It is pleasing to be able to record that the men whose creative ability had fashioned this new and charming style were well patronized; we cannot recall, for example, a man of Boulle's genius falling into such a state of comparative indigence as was his lot in the latter years of his life. At the same time, it is necessary to remember that the designers and craftsmen of the Regency displayed considerable adaptability to circumstances. When the public demanded something quite fresh they supplied the demand. This, Boulle was incapable of doing; he might have been able to do it had he been younger when the change set in, but when he died he had outlived his vogue.



CLOCK MOUNTED BY CAFFIERI LOUIS XV. PERIOD
JONES COLLECTION, SOUTH KENSINGTON





Reynolds

LADY BETTY FOSTER

Chatsworth Collection

By permission of His Grace The Duke of Devonshire, K.G.



Shoe Buckles

By S. Ponsonby Fane

It was quite by accident that I became a collector of shoe buckles. A few years ago an old broker who went about the country buying old furniture and rubbish of all kinds, from whom I used to buy odds and ends of old brass and iron work, brought me a pair of rusty old steel shoe buckles which he had picked up in his journeyings. I bought them for a shilling, never thinking what they would lead to. Some time afterwards I cleaned and polished them, and was struck with the beauty of the steel fastenings, and I told the old man to bring me some more, but he failed in finding any. In the meanwhile, however, I had begun hunting about in the old curiosity shops wherever I happened to go, and with such success, that from this small beginning I have now more than 400 specimens, no two of them precisely the same pattern. They were almost always picked up one by one, but I was indebted at one time to Mr. Nathan, the Costumier, for some interesting examples, and I also was lucky enough to buy at a modern buckle shop a box of their old patterns, some of which turned out very good.

It is very odd how little notice is taken in any of the books on costume or of the customs of past times, of shoe buckles; and yet for about 150 years they formed an important item in the costume of every man, woman, and child in the kingdom. It is, however, maintained in all of them that buckles were first worn in 1659, *i.e.*, the end of the reign of Charles II., and that the fashion began to go out about 1790, and disappeared altogether at the beginning of 1800. In none of the reference books does it appear what was the origin of the fashion, nor by whom, or from whence, it was introduced.

That they were worn by persons of all classes and ages I may here quote an anecdote of

Dr. Busby, the famous Head-master of Westminster, about 1690. He had called up the sixth form and given them an exercise to write on the Thesis, "Fronti nulla fides." They all went to their desks but one, to whom the Doctor said, "Why do you stand there looking down at your silver buckles instead of going to your place and writing your exercise?" "Please, Sir, I've done it," said the boy. "What do you mean?" said the Doctor. The boy replied: "These buckles to be silver you have rated; but 'Fronti nulla fides,' they are plated."

It is only by studying the costume portraits of the period that I have been able to gather any information on the subject of the buckle—*e.g.*, they do not appear in any of the portraits of Vandyke, but occasionally in those of Kneller, Van Loo and Lely; then again they are constant on the portraits by Reynolds, Gainsborough, and other artists of that period, but are absent entirely in those of Lawrence and his contemporaries.

Amongst Sir Joshua's portraits, all his Admirals are dressed in breeches and stockings and shoes with buckles, a costume which has now disappeared from the Naval attire.

In Hogarth's pictures buckles appear everywhere—in the *March to Finchley*, the drunken soldiers and their lady friends as well as the mob in general, all wear them; *The Industrious and Idle Apprentices* and their Companions; and, in fact, they are shown in all his pictures. I notice, however, that though the women of low class appear in them, the ladies of higher class, such as the Countess in the *Marriage à la Mode*, are without them. Again, Wheatley in his *Cries of London* shows them in every case, and so indeed do all the pictures of the period.

We must not, however, place implicit confidence in portraiture as a correct representation of the

costume of particular personages: I remember very well in my youth *Parke's Characters for the Minor Theatre*, in which the pirate was always depicted with a pistol in each hand, a petticoat and striped stockings and large silver buckles to his shoes, a costume which it may seem difficult to believe was worn by the most truculent of pirates who ever ranged the main.

Again, I have seen a portrait of Macbeth, as represented by David Garrick, in which the Highland chieftain is clothed in a Court suit with a periwig, and buckles to his shoes. A dress rather unsuitable for the Northern climates and a "blasted heath."

As to the general use of the buckle we have evidence everywhere. "Cover the Buckle" was a favourite step in the dance of the period, as popular as the polka of a later time or the cake walk of the present. The infant mind, too, was nourished in its earliest years by the refrain, "One, two, buckle my shoe."

The ornament does not seem to have been generally worn in France at this time. It does not appear in pictures by Watteau, Pater, or Lancret, either amongst the beautiful ladies, nor the gallant beaux at the Fêtes Champêtres, etc., where large bows are everywhere shown on the shoes. And yet when one sees the beautiful specimens in paste evidently designed in the very best period of French art, it is incredible to suppose that they were not the fashion. Perhaps, however, these costly articles were worn only by "Grandes Dames" or professional beauties of the time.

That they had at one time been the custom at the French Court may be gathered from an anecdote told by Carlyle, of the exclamation of the "Supreme Usher" who moaned, "Tout est perdu," when Baron Necker obeyed a royal summons with strings instead of buckles to his shoes.

I have seen, too, a portrait of Mirabeau of about the same date, in which he appears in them.

I may here add that I find no trace of the buckle in the portraits of the Dutch or Italian schools of this time.

It is curious that these buckles, which, as I have shown, were so universally worn in this country for nearly one hundred and fifty years, should have almost disappeared. It may be partly accounted for by what was told me by an old ironmonger on seeing my collection: "My God," he said, "twenty years ago I threw into the scrap

a sackful of old buckles, and a neighbour of mine did the same. I wish I had 'em now!"

The first reference to shoe buckles which I have been able to find is in Pepys' diary, where, on January 22nd, 1659, he records, "This day I began to put buckles on my shoes." And Evelyn about the same date writes, "I like the noble buckskin for the leg and the boucle, better than the formal rose."

In the *Toilet of England*, under date 1659, it is stated, "Shoulder knots and shoe buckles were now invented." In 1670, "the Spanish leather boot, introduced under Charles I., still continued to be the fashion, but the immense Roses on the shoes gradually declined, and were replaced by buckles and large wide strings."

"That of the shoes disappeared in the reign of William III., when the small buckle came into fashion. At first it was not unlike a bean in shape and size."

"Small buckles came into fashion which fastened the boot over the instep with a strap, and the tie was occasionally retained only as an ornament."

"In 1750 shoes were long in the quarter, broad at the toes, and had immense buckles."

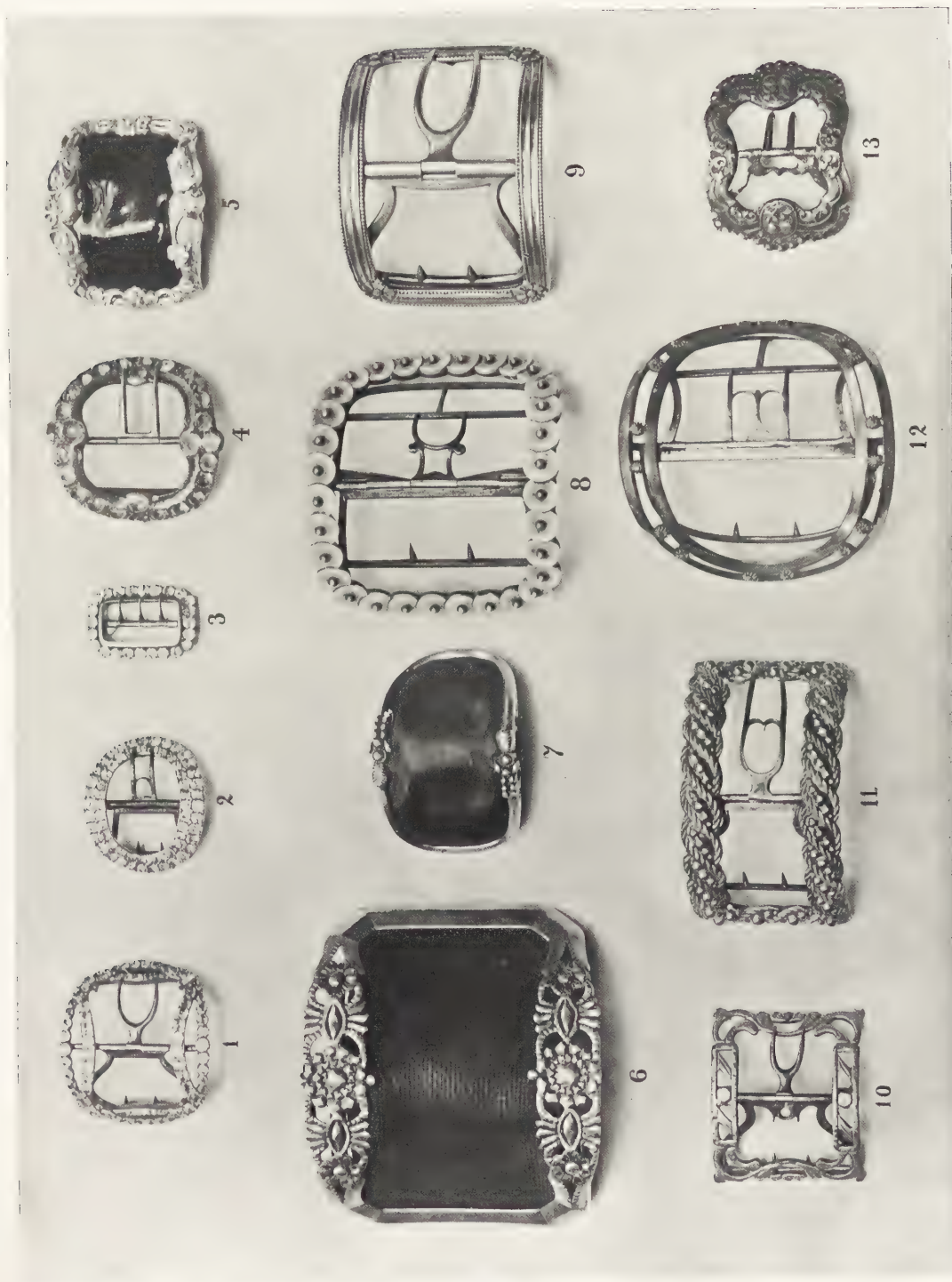
About 1774, the buckles became more richly ornamented, and were frequently decorated with jewels; the nobility wore diamonds, the plebeians paste."

In the *Social life of Queen Anne*, about 1711, it is asserted, "The strings had gone out and buckles were in fashion, but they had not assumed the proportions they did in after years."

These extracts show the beginning of the fashion, and somewhat of the form of the article at various times. The fashion changed at the end of 1700. In Fairholt's work describing the costume of a gentleman, it states, "His shoes tied with strings, buckles having become unfashionable," and further, "Shoes with the old-fashioned high heels and buckles appear in the prints of 1800; but buckles became unfashionable and shoe-strings eventually triumphed." Very small buckles were worn by ladies and gentlemen just previous to their decease.

This change of fashion became a very serious matter to the manufacturers of Birmingham, Walsall, Wolverhampton, etc., where buckles were every year turned out by the million. In *The Annual Register*, 14th Dec., 1791, appears the following:—

"Several respectable buckle makers from Birmingham, Walsall, and Wolverhampton waited



SHOE BUCKLES FROM THE COLLECTION OF THE RIGHT HON. SIR S. PONSONBY FANE

upon H.R.H. the Prince of Wales with a petition setting forth the distressed situation of thousands in the different branches of buckle manufacture, from the fashion now and for some time back so prevalent of wearing shoe-strings instead of buckles. H.R.H., after considering the petition very attentively, graciously promised his utmost assistance by his example and influence."

Apropos of this is a paragraph in Thackeray's *Four Georges*, as to the Prince of Wales:—

"The boy is father of the man. Our Prince signalised his entrance into the world by a feat worthy of his future life. He invented a new Shoe Buckle. It was an inch long, and five inches broad. It covered almost the whole instep, reaching down to the ground on either side of the Foot."

I have never been fortunate enough to find a pair of these. It is clear, however, that His Royal Highness' example was of no avail, for the shoe-string eventually carried the day.

I have now traced the fashion from its origin in 1659 to its extinction in 1800, and it may be interesting to note its effect upon the trade of Birmingham, where it appears, from a local State paper, that in 1803 there were still twenty-seven buckle manufacturers, whilst in 1805 they had dwindled down to seven, and have since never recovered to any extent.

I quote the following from a work by Saml. Timmins, 1860, entitled *Birmingham and the Hardware District*, published by R. Hardwicke, Piccadilly: "Buckles were first made in Bilston, at which place they were made down to 1778, when Birmingham had taken the lead. The buckles were generally made at the end of the century from a metal called Tutania, which was said to take the name from one Tutin, the inventor; but pinch-beck was used for the commoner sorts, and large quantities 'silver-plated' were produced. Buckles were made in various forms and sizes, from the small buckle on the band of the hat or the knee to the huge shoe-buckle which nearly covered the foot. The prices ranged from one shilling to five and over ten guineas a pair, and as the buckle fashion was almost universal, Birmingham and two or three adjacent towns supplied the whole demand for America, Holland, France, Germany, Italy, and Spain. In 1790, however, the fashion changed, and the trade rapidly declined. The 'effeminate shoe-string,' as it was contemptuously called, had replaced the shoe-buckle. A petition of the buckle-makers appealed to the Prince of

Wales, in December, 1791, to assist in giving employment to 'more than 20,000 persons who, in consequence of the prevalence of shoe-strings and slippers,' were in terrible distress, and His Royal Highness and also the Duke of York ordered their gentlemen and servants to discard shoe-strings at once. 'Fashion,' to use the words of the petitioners, was 'void of feeling and deaf to argument,' and so, in 1792, another petition was prepared and presented to the Duke and Duchess of York. This document claimed that as metal buttons were protected, buckles should enjoy a similar privilege. All appeals were in vain. Buckles had had their day and a great staple trade of Birmingham died out before the century closed." (pp. 214-5.)

No doubt a large trade was also done in Sheffield, for very many of these buckles were plated with silver, and others probably manufactured there.

Some very fine descriptions of shoe-buckles were also made at Ripon, though it was not a regular trade there. The great industry there was that of spur makers, for which from ages past they had held a world-wide reputation.

It would seem, however, that they made these buckles only by special favour for the neighbouring gentry, with whom, although they are very rare, some specimens still remain, of the finest possible steel workmanship. I am fortunate enough to have one or two of these.

Although the buckle ceases to be fashionable about 1790, and went out of general wear at the beginning of 1800, it still formed an important part of the Court dress, a position it still retains, as well as in the Civil Service uniform.

The fastening of these buckles was different from that of the article formerly in use, the strap being abolished and a flat steel elastic plate substituted. It had sharp points at each end, which were by way of running into the shoe, and which very often ran into the foot also. It was very insecure, as was proved to me by the many stray buckles picked up after a drawing room or ball at the Palace.

There was another kind of fastener used for these Court buckles and others, an ingenious spring box, for which William Eley took out a patent as far back as the year 1784. There is no particular pattern for these Court buckles, which vary according to the uniform and position of the wearer. The general pattern, however, was, and remains, of cut steel, and in mourning, of blackened steel or jet.

It is, however, a regulation that the Lord



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Chancellor, the Speaker, the Lord Chief Justice, the Judges, and other high dignitaries of the Law should wear gilt buttons, whilst the general body of gentlemen of the long robe must be content with the ordinary steel pattern. In like manner the archbishops and bishops wear silver buckles, and other reverend gentlemen the black pattern.

The celebrated wit, Sidney Smith, went to the Levée to be presented on his appointment as Canon of St. Paul's. In Mr. George Russell's *Life and Correspondence* of him, is a letter in which he relates :—

"I went to Court, and possible to state with strings to my Shoes instead of Buckles, not from Jacobinism, but ignorance. I saw two or three Tory Lords looking at me with dismay—was informed by the Clerk of the Closet of my Sin, and gathering my Sacerdotal Petticoats about me, like a Lady conscious of thick ancles, I escaped further observation."

The buckle is also worn with the kilt or Highland dress, no particular pattern being prescribed.

At the Levée held by the King at Holyrood in 1902, it was my duty to stand near His Majesty, and I must own that I could not keep my eyes from the pedial ornaments of the chieftains and Highland laddies. So various and so quaint were some of their buckles that it was with difficulty I restrained myself from following the canny lairds into some remote corridor of the Palace, and engaging in a struggle with them for the booty, if I may so call it.

The buckle also forms part of the uniform of the five kilted Highland Regiments, *viz.*, the Black Watch, Sutherland, Seaforth, Gordon, and Cameron Highlanders. Each regiment has a separate pattern of its own, of which a sealed pattern is kept at the War Office, which has not as yet, in its ardour for reform of apparel in the Army, so far made any alteration in this direction.

Having now recorded all the information which I have been able to collect on the subject of my hobby, I may be permitted to give a short account of my collection, which, large as it is, still lacks some specimens which I should be glad to add to it, and still more lacks a proper method of classification and arrangement.

There are about four hundred specimens collected at random all about this country, in Dublin,

and in Edinburgh, no two of which are precisely alike, although, of course, many are of a similar character. As at one time they were turned out by the million at Birmingham and neighbourhood, it is difficult to account for this, excepting that they must have been hand-made and not turned out by machinery. They are of all sorts of sizes and of shapes—square, oblong, round, oval, triangular, etc., etc., whilst of material there are specimens of gold, silver-gilt, silver, Sheffield plate, old French paste, English paste, jet, glass, brass, copper, pewter, pinchbeck, gun-metal, steel of all kinds, and even wood.

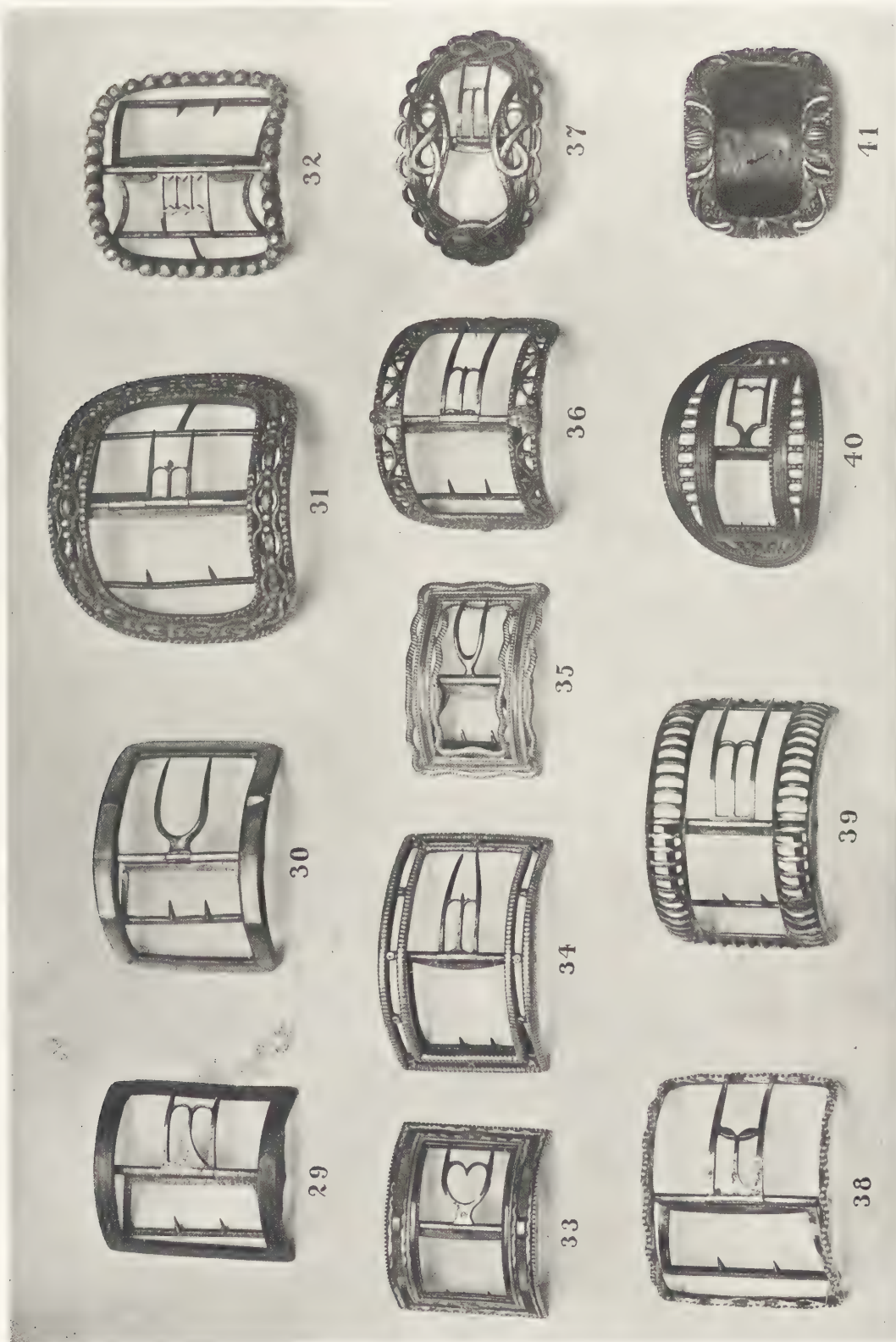
It does not appear to have been the custom to introduce into the design any particular form or reference to passing events. I have, however, one pair ornamented with the Prince of Wales' feathers and another with ships.

There are some buckles which have been sent to me from abroad which bear every indication of having been made at Birmingham; but some are of undoubted foreign manufacture—Amsterdam, for instance—from the silver marks, and some of enormous size sent me from Rome which were apparently worn by ecclesiastics there.

There are also some which, I am told, are from Spain, evidently cast of some soft material and silvered over, the steel fastening not nearly as good as those of English manufacture. It would, of course, have added very considerably to the interest of my collection if I could have "located," so to speak, the buckles to particular wearers. For instance, the buckles worn by Nelson or Wellington or other distinguished personages. It would have been interesting, too, to have been able to show the buckles of the shoes kicked off by Jack Sheppard at Tyburn, or those of the lady who might have been right to dissemble her love, but did not account for kicking her lover downstairs.

This, however, I have been absolutely unable to do. I can only account for it by the supposition that formerly the buckles were considered of no account, and after a person's death were sold with his shoes and other wardrobe to his old clothes dealer, and so found their way to the curio dealers where I have found them.

I will now only add that I shall be too grateful to anyone who will give me information which will add to the interest of my collection.



SHOE BUCKLES FROM THE COLLECTION OF THE RIGHT HON. SIR S. PONSONBY FANE

Pictures

The "Adoration of the Magi" at the Bath Art Gallery

By Joseph Destrée, *Conservateur des Musées Royaux, Brussels*

IN *THE CONNOISSEUR* for November, 1904, was published the beautiful picture bequeathed to the Corporation of the City of Bath by the late Countess Conolly, of Midford Castle, Somerset.

I have asked myself the question whether, following the author of this article, I should add this new gem to the already rich crown of Hans Memlinc, and—encouraged by the opinion of several experts—I do not hesitate to discard altogether the view expressed in this article.

The *Adoration of the Magi* reveals a temperament quite different from that of the artist mentioned. It is possible to discover in this panel certain details belonging to Memlinc, but this is not enough. The critic's attention should not be solely turned upon the composition, but, above all, on the types of the persons introduced, on the spirit by which they are animated, and on the various peculiarities of the execution.

The author of the article thought that he had discovered certain points of resemblance between



THE "ADORATION OF THE MAGI" AT THE BATH ART GALLERY

The "Adoration of the Magi"

the Bath picture and the central panel of the triptych in St. John's Hospital, Bruges. With the help of good photographs I have imposed upon myself the task of juxtaposing the two works. Having compared the two compositions, I have taken figure after figure, and have been forced to the conclusion that there is no striking similarity between the two panels, either as regards the

elegance which allows us to recognise the master's hand.*

The Virgin of the Bath panel presents a type and an expression for which I search in vain in the works of this Memlinc. I have pursued my comparisons with the St. Joseph and the Magi, and I believe I am entitled to say, that, generally speaking, all these figures are notable in Memlinc's



THE "ADORATION OF THE MAGI"

BY HANS MEMLINC

HOSPITAL OF ST. JOHN, BRUGES

conception of the scene or the choice of the different figures. I go so far as to doubt that there is a single Virgin by Memlinc which resembles that of the Bath *Adoration*. To come to this conclusion, it is enough to consult Ludwig Kaemmerer's essay on Hans Memlinc. A recent examination on my part of the numerous reproductions in this volume, proves to me that this master had for his Madonnas several models, to all of whom he gave the inimitable impress of

works for a dignity, a distinction, and a nobleness, which do not appear to the same degree in the Bath Gallery picture; with the Bruges artist one never finds traces of vulgarity. Another most characteristic point is the type of the Infant Christ: in all Memlinc's works the Divine Child

* *Künstler Monographien. In Verbindung mit Andern herausgegeben von H. Knackfuss.* XXXIX. Memling. Bielefeld & Leipzig: Velhagen & Klasing. 1899.

The Connoisseur

appears, not of sickly appearance as in the Bath picture, but as a healthy baby of plump forms.

If one studies attentively the picture of the *Adoration*, all the figures, except the Virgin and Child, reveal an extremely severe student of nature. His drawing is of a clearness and precision which verge on dryness. The artist has laid himself out to render the portraits with uncompromising truth. What could be more realistic

young when the latter died. The presence of Hugo is signalised first in 1465-6. He superintends the festivities given at Bruges in 1468 on the occasion of the marriage of Charles the Bold.*

From 1473 to 1475 he takes the position of *doyen* of the Guild of Painters at Ghent; in 1476 we find him among the brothers of the monastery of Rouge-Cloître, near Brussels, where he devoted himself freely to the practice



ADORATION BY GERARD DAVID, AFTER A WORK BY HUGO VAN DER GOES
PINAKOTHEK, MUNICH

[Photo Hanfstangl]

and sincere than that of the old Mage with his tired features and absent-minded look, or that of the St. Joseph, not very distinguished but illumined by a smile full of purity? Memlinc has both grace and emotion, but in none of his works appears the powerful realism and the intense sentiment which are manifest in the Bath panel; these qualities are rather the heritage of the famous Flemish master, Hugo van der Goes.

This artist was born at Ghent, but the date of his birth is not known. He cannot be considered a pupil of Jan van Eyck, since he was still very

of his art until he suddenly became demented. He died in 1482, without having regained the use of his faculties, and left several unfinished works.

On his tombstone the following inscription was placed: *Pictor Hugo v. der Goes humatus hic quiescit; Dolet ars cum similem sibi modo nescit* (The painter Hugo Van der Goes rests under this

* *Hugo van der Goes*. Vol. I., pp. 51-59. Van Mander. *Le Livre des Peintres*, traduction, notes et commentaires de M. H. Hymans, Paris, 1885.



THE DEATH OF THE VIRGIN

BY HUGO VAN DER GOES

earth: Afflicted Art fears that his like will not be found again).

Strange destiny! Of this productive master who exercised a great influence, only one authenticated picture has been preserved, at the Uffizi Gallery in Florence. But taking this work as a starting point, criticism has succeeded in restoring to him a certain number of productions of great value. These works will have to furnish us with points for comparison.

The Virgin of the Bath panel recalls that of an *Adoration of the Magi* at the Berlin Museum, and of the same subject treated by Gerard David in the beautiful picture at the Pinakothek, in Munich, which is reproduced with these notes. Now these two pictures are rightly considered by M. Friedländer to be old copies of a lost picture by Hugo van der Goes.* In the Munich panel Mary appears seated, holding her Divine Son upon her knees; she is slightly lifting with her right hand the swaddling-clothes on which the infant is lying. St. Joseph recalls in face and character the same personage which figures not only in the two copies of which I have spoken above, but also the holy patriarch of the *Adoration of the Shepherds*, which was added to the Berlin Gallery in 1903.

The St. Joseph of the Bath panel seems even firmer in technique and has the fascinating charm of real nature.

The King of Ethiopia, whose head is lost in the darkness, corresponds to the coloured man in the two old copies of which I have spoken. The same observation applies to the adult King, but under the brush of Gerard David the physiognomy of this personage has been curiously softened. Let us add that this latter artist has very well succeeded in rendering the disposition and the movement of the draperies of his model, attenuating

at the same time whatever may have been too dry and too rigid.

In the picture of the *Death of the Virgin* shown at the Flemish Primitives Exhibition in Bruges, can be found some more interesting analogies. Amongst others there is in the foreground, with his hand resting on Mary's bed, a bald apostle with a sparse beard, who recalls in a surprising manner the aged King in the Bath picture; whilst in the middle distance on the left of Mary another seated apostle makes one think of the adult King.

The man with the astonished face looking straight out of the canvas of the Bath *Adoration* appears in profile in the background to the left of the bed of Mary, whom he observes with a gesture of painful surprise.

Other analogies may be noted in the details. Thus in the *Adoration of the Magi* in the Lichtenstein Gallery, in Vienna, can be found the same cup which is held by the King of Ethiopia of the Bath panel. The old King presents the symbolical gold-pieces not in a cup, in accordance with the iconographic tradition which was widely spread in the middle ages, but in a purse of precious tissue. Now this typical detail can be found in the two *Adorations* in Berlin and Munich, and in a similar subject of the Grimani breviary, which was also inspired by a composition of the great Ghent artist.

Before finishing this study, it will not be out of place to note that the group of the Virgin and Child are in less strong relief than the other figures. The Infant Christ, though undoubtedly recalling that of the Berlin *Adoration of the Shepherds*,† is inferior to the latter. He seems to have less compactness and life. In any case the group of which I am speaking is the least characteristic part, and one may well ask whether it is entirely from the hand of the master.

* *Jahrbuch der K. K. Preussischen Sammlungen* B. XXV. (1904). Hugo van der Goes. *Eine Nachlese*. M. Friedländer has reproduced the two pictures in his article. See also Hugo van der Goes, by Edouard Firmenich Richartz, pp. 225, 289, and 371, in the *Zeitschrift für christliche Kunst*, 1897, X. Jahrgang. Dusseldorf.

† *Jahrbuch der K. K. Preussischen Sammlungen*, B. XXIV. (1903). *Die Anbetung der Hirten von Hugo van der Goes in der Berliner Galerie*. Von Wilhelm Bode. This picture, which belonged to Marie Christine de Bourbon, was exhibited some time ago at the Madrid Museum, and given to Hugo van der Goes by Karl Justi.







HEAD OF CHRIST

By Quentin Matsys, 1466 (?) - 1530

(In the possession of Rev. Canon Macbeth, LL.D.,
Killegney Parsonage, Rinniscorthy)

HEAD OF CHRIST

By George Mathew, 1811-1871

111 The University of New South Wales, Sydney, N.S.W.

Printed by George Mathew, Sydney



Silver Toilet Services

By J. Starkie Gardner

A STRANGE fashion crept in towards the end of the seventeenth century, inaugurated, with many others of questionable taste, by the magnificent French Grand Monarque. It might well be supposed that if there is one time in the day more than another when a lady would resent intrusion, it is her morning hour for dressing; but imitating, or perhaps constrained by their autocratic relative, the public "levée" was extended to the Royal ladies of France, a custom quickly followed and with more avidity by the reigning beauties of the Court. The "lever" became a regular function, the *entrée* to which was a most coveted privilege, so much so, that different mornings of the week came to be chosen by the *grandes dames* for these special "at homes."

The "Countess' Dressing Room" scene in the *Rake's Progress* is an admirable satire on one of these "toilettes," attended by fops, the beaux, the sycophants, and the parasites. On the dressing table may be seen spread out one of the silver toilet services which forms the subject of this article.

The "painted ladies" of ancient Egypt were adepts at "making up" to judge by the boxes for unguents and "precious ointments" found in their tombs. The multitude of appliances and cosmetics required for the toilettes of the ladies of Rome afforded subjects for half-a-dozen celebrated writers, from Plautus to the elder Pliny. Soaps, salves, creams, pomades, unguents, powders, essences, stains, are requisitioned

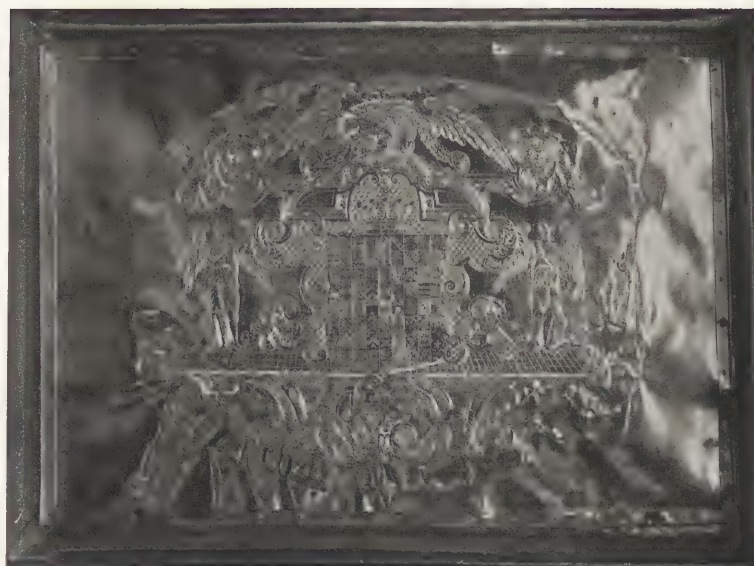


PAIR OF FINELY CHASED TEA-CADDIES AND SUGAR BOWL OF SILVER GILT
ENGRAVED WITH THE ARMS OF THE SECOND DUKE OF PORTLAND

by the fading beauty, who sighs for a new skin and a new complexion. The eyes, the eyebrows, the teeth, the lips, the hair, the nails needed each their special treatment, and the cosmetics and appliances required special vessels to contain them.

These vessels, therefore, are no new things, and they are mentioned in ancient inventories; but certainly there were no "services" or garnitures of parade, *en suite*, before the accession of Louis XIV., though the twelve enamelled gold pieces of Margaret of Austria, who died in 1523, comprising flacons and bottles, pots and jars, and a ewer, came very near to the modern "set."

The public *lever* entailed the richly worked silver-gilt toilet services of parade. That used by Louis XIV. himself was naturally of pure gold, and



TOP OF TOILET TABLE, ENGRAVED WITH SHIELD OF ARMS OF SEVENTY-TWO QUARTERINGS

seen by Evelyn at Hampton Court in 1662. A second set in silver-gilt belonging to the French King contained fifty pieces, but included necessities for light repasts. The sets he presented, especially those to the Dauphine and to the Duc

comprised twenty pieces, much like in its composition the services to be described. The Queen Mother endowed her son, Charles II., King of England, with a service also of pure gold, presumably little less magnificent, which was

de Bourgogne and his bride—made by Delauny, were enthusiastically commented on by the *Mercure* for their marvelous fashion and finish. Unfortunately the exigencies of war leading to repeated financial stresses in the years 1689, 1700, and 1709, consigned the whole of those owned by



TOILET TABLE, CASED IN SILVER ABOUT 1715-20

BY EDWARD HOLADAY

Silver Toilet Services

the King's *entourage*, which comprised the entire nobility of France, to the crucible. Fortunately some were manufactured for foreign princes residing abroad, and of these the two grandest examples are splendidly illustrated in *Old Silver Work*, recently published by Messrs. Batsford. One, probably commanded by Charles II. for the celebrated Court beauty Frances Stewart, who was represented on the coinage as Britannia,

of new, of ever-increasing magnificence and cost. Those made by the celebrated Germain for the Infanta and for Maria Leczinska, taxed the descriptive powers of the *Mercure*; but later, those designed by Caffieri for the Dauphiness and the Princess of the Asturias, beggared description. When cardinals, ambassadors, and marshals of France crowded the "toilettes" of the reigning favourite, and Madame de Pompadour, reclining



TOILET SERVICE OF REPOUSSE SILVER GILT, MADE ABOUT 1680
WITH THE ARMS OF THE FIRST DUKE OF PORTLAND

and became Duchess of Richmond, consists of seventeen magnificently chased pieces with the Paris hall-mark, and belongs to Mr. W. A. Baird. The other even more splendid service of twenty-three pieces, with the Royal Arms of Holland and England, and the Paris marks, was made for William of Orange at about the time of his marriage to the Princess Mary, and now belongs to the Duke of Devonshire.

In France the destruction of the old services, in spite of decrees, did not prevent the production

on her *fauteuil*, scarce permitted even the King the distinction of being seated at this important function, the implements of the cult needed indeed to be magnificent. The wonderful services of solid gold produced by Auguste for Madame du Barri and the Infanta were the talk of Paris. But once more all went the way of their precursors, and fell to the crucible before the gathering storm of the French Revolution.

The tables on which these splendid services were displayed relied for effect on the beauty

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and variety of their inlays of wood and metal, and richly worked coverings. In England they were frequently of wood cased entirely with silver plate, the contrasts being solely between the silver of the table and the gold of the services. There are still two fine examples of embossed toilet tables of Charles II. date at Windsor, though several others formerly there have apparently now disappeared; and another at Knole, all finely

Holaday. Another splendidly engraved silver table top is at Hardwick, comprising the Cavendish crest and a monogram.

The toilet services themselves were gilt, and probably the finest work the goldsmiths were capable of producing was bestowed upon them. Among the treasures at Welbeck are two superb and typical services.

One of these is very boldly embossed with



REPOUSSÉ BASIN, FOR THE TOILET SERVICE OF ABOUT 1680

embossed—these have been illustrated. Much more rare is the severely plain rectangular table at Welbeck—here illustrated for the first time—on four plain console legs and with plain moulded top. The sheet of silver forming the top has been made the vehicle for a magnificent treatment in engraving of the arms of the family, of seventy-two quarterings, with finely worked crest, coronet, mantling, and supporters, under a species of canopy and supported by a richly designed bracket. The makers' mark, H.O., in a quadrangle was entered at Goldsmiths' Hall in 1709, by Edward

amorini, garlands, escutcheons, etc., it bears no marks, having been for royalty or some person at Court, but must have been produced between 1680 and 1685. The handsome glass with its removable top measures 2 ft. 6½ ins. in height, and 19 ins. across. It is the only piece in the set on which a coat of arms could be placed, and we find engraved on the small escutcheon at the top those of the first Duke of Portland, who died in 1726. It comprises twenty pieces, most of them apparently produced at one time. Next in importance to the mirror is the fine

Silver Toilet Services

helmet-shaped ewer, and the superb oval dish separately illustrated, 17½ ins. in diameter, and embossed with the triumph of Neptune and Venus. The two caskets, one of them shown on the left of the illustration embossed with numerous figures and Apollo, weigh 136½ oz., and measure 13½ ins. in length and 9 ins. in width, and stand 5 ins. in height. Several of the pieces—like the

taste, equally restrained and elegant. Much of the ornament is sunk and chased and of exquisite quality. The original pieces are by Pierre Platel, and comprise the fine looking-glass with removable top, 2 ft. 6½ ins. high and 19 ins. wide, weighing 111 oz.; the two largest caskets—one of which is shown to the right—10 ins. long, 7½ ins. wide, and 5 ins. high, on feet, weighing 181 oz.; two



SILVER-GILT TOILET SERVICE

BY PIERRE PLATEL, WITH LATER ADDITIONS

MADE FOR EDWARD HARLEY IN 1701

two hexagonal scent flasks, the two-handled powder pots on feet with covers, and the two small jars—are very elegant and pleasingly, though richly, decorated. The set is completed by two circular dishes on feet, 10¾ ins. in diameter, and 3¾ ins. high, two round boxes, 5 ins. in diameter by 3 ins. high, and two lesser boxes, a casket with pin-cushion, and two brushes for clothes.

The second set was made in 1701, but was added to at different times and is in the finest French

larger and two smaller round boxes and covers: in 1714, were added by Nicolaus Clausen, a casket with pin-cushion, two most elegant flasks for scent, two richly worked brushes, a pair of trays, and a pair of octagonal candlesticks 8 ins. high. Later a pair of fine cut-glass vases with embossed covers were supplied by Benjamin Pyne. Finally the superb oval basin, 16 ins. long by 12 ins. wide—separately illustrated—is a *chef d'œuvre* of Paul Lamerie, contributed in 1730. A bell, a second pair of candlesticks, and a pair of pear-shaped

The Connoisseur

scent flagons with hooked stoppers, are unmarked. The service, where engraved, bears the arms of Edward Harley, and the Lamerie basin those of the same personage after he became second Earl of Oxford and Mortimer; the set consists of twenty-four pieces, many of them added, as in so many cases, owing to the increasing exigencies of fashion.

The uses of some of the pieces can only be surmised: the flagons were for scent or toilet waters, a vessel or box of some sort was required for the fragrant orris-root used for the teeth, and another for gloves, for brushes, for the sponge, a box or jar would be hypothecated for the almond-paste, and another for patches; and yet others for powder, rouge, and lip-salve, and a tray for combs; the pin-cushion was for pins, and formed the lid of the casket for jewels. The manufacture of these was forbidden in France in 1689. One of the brushes was called a *virgette*, and served to clean the combs.

A great many other sets are known to exist, but few, so far, have been adequately described.

SET OF SILVER-GILT TEA-CADDIES AT WELBECK.

The set of two tea-caddies and a covered sugar basin are perhaps the finest in existence, and of massive cast silver-gilt. They are superbly modelled and chased by the hand of a master. They are oblong, and measure 6 ins. in height, $3\frac{3}{4}$ ins. across, and $2\frac{1}{2}$ ins. from back to front, and weigh—the pair—46 oz. They are in the Louis XV. taste with Oriental trophies. There are no marks except a capital G enclosing a W within a circle, but they are engraved with the arms of the second Duke of Portland, 1726-1762. The sugar basin measures $5\frac{1}{2}$ ins. in height, weighs 29 oz., and is of good form with rich and appropriate decoration. The bottoms of the caddies slide in the usual way for filling. Tea-caddies were practically unknown in France, and they were dismissed in a few lines by Cripps and un-indexed. They are, however, very frequently extremely beautiful works, and well worthy the collector's attention. Five fine examples are figured in Batsford's *Old Silver Work*.



BASIN OF THE PIERRE PLATEL TOILET SERVICE
AND SCENT FLASKS

BY PAUL LAMERIE, 1730
BY NICOLAUS CLAUSEN, 1714

Head of Christ, by Quentin Matsys 1466 (?)=1530

By Flamande

THE rigidly matter-of-fact and too readily destructive criticism of to-day will have it that more of myth than of sober fact underlies the pretty and romantic story which for centuries has entwined itself around the name and fame of Quentin Matsys; but the world, though old, still loves a romance, and despite the withering scorn of the grey-beards, prefers to believe in the fascinating story of the courageous and gallant ironsmith, who, for the love of a sweet Flemish maid—a craft-proud master-painter's daughter, who loved the man of iron, but could only be won by a painter—laid down for ever the clanging hammer, and forsook the glowing forge to bend his mighty thews to the pencil and follow the more subtle craft of the painter. The fine and beautifully wrought well-crown in hammered iron, still adorning the quaint little 'Place' beneath the wondrous lace-like tracery of the famous tower of Notre Dame of Antwerp, gives heightening colour to the story, and still more evidence may be discovered by the so-inclined in the more prominent characteristics of Matsys's art.

Born in the heyday of the greatest period of Flemish painting, and enduring well into its decadence, the last of its great masters until the glorious Renaissance in Rubens and Vandyck, Matsys figures a powerful and dominant personality among the Netherlandish painters of the sixteenth century. More modern than the Primitives, capable like them of a high degree of finish, yet possessing a greater plastic power, less rigid in touch and in draughtsmanship, more fluent and more natural in expression, Matsys approximates among the Flemish painters in the soft beauty of his line and tone and the vigorous and finished presentation of his facts, somewhat to the position of Leonardo among the Italian masters of his day. It is customary, indeed, to find the pictures of Matsys innocently accredited, not only to that other illustrious soul, but to widely differing painters of varying renown. Preserved in the great church at Antwerp itself, and witnessing how little honour hath a prophet in his own country, is a small but superlative and celebrated

Head of Christ painted on marble, by Quentin Matsys, although now and for many years past declared by its custodians to be a work of Da Vinci; so with the beautifully expressive 'Head' we reproduce in colour this month, some distant owner, ignorant of the powers of the great Fleming, has crudely concluded the picture must be an 'Albrecht Durer,' and, perchance to allay all doubt in a future critical generation, has naïvely endorsed upon the background the German master's well-known signature.

This is a picture belonging to the early prime of Quentin Matsys, and is a typical work in treatment as in subject. Painted fresco-wise upon a surface of porous plaster and probably once forming an integral part of an important wall picture, it has since been transferred upon an oaken panel, the regular and evenly marked cracks now dividing the surface being one result of this preservative process. The Divine Face was always a favourite subject with Matsys, and in this noble presentation of it the painter unfolds to us, unwittingly, some of the traits of his own character: the solidly-modelled and regular features, the spacious forehead, the massive head and neck, the close wiry tightness of the long curling hair and tiny Nazarite beard, reveal a mind broad and accurate in its grasp, powerful to construct, with a determination of iron, and a hand at once dexterous in practice and intense in its restraint. Withal, there looks out of the tender eyes and moulds the gentle sensitive mouth a beautiful patient loving spirit, easily capable of winning the heart of a maid and of endless devotion to the passion of a life. The delightfully embroidered border of gold on the Saviour's robe is conceived and painted with an extraordinary delicacy and beauty, and in its precise grace of line and feeling suggests a more than working knowledge of the decorative possibilities of a frieze of metal. Heads of Christ by Matsys, unlike the usual productions of his contemporaries, are rarely painted as the 'Man of Sorrows.' As in our picture, regally robed in rich and beautiful colour and adorned with tender majesty, the artist delighted to present Him in the guise of the 'King of Love.'

Bank Note Collecting

By
Maberly Phillips F.S.A.

Note on a £12 Scots Bank Note

THE note here reproduced is in all probability the oldest note in private hands still open for payment at face value. Issued in 1731, it has survived for a period of 174 years, and is in excellent condition. As its age has enhanced its value to the collector far above its original worth, it is very doubtful whether the issuing bank will ever be called upon to redeem its promise.

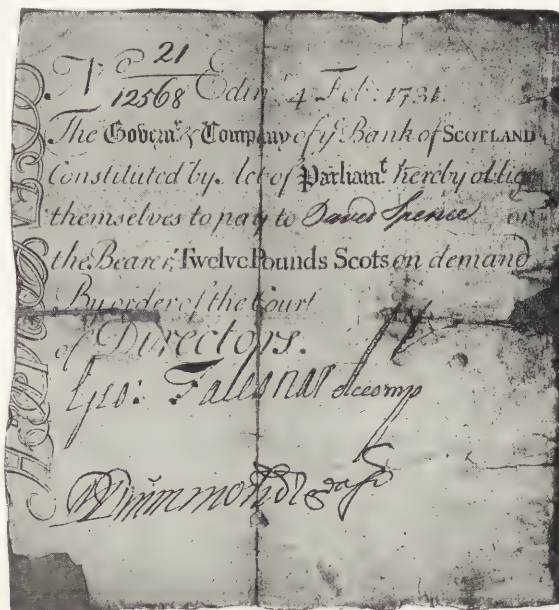
The Bank of Scotland obtained its Charter in 1695, one year after the Bank of England commenced business. They very soon started to issue notes ranging from £5 to £100. At this time change in specie was very difficult to obtain, the directors were, therefore, often urged to issue "Tickets," "Stamped Brass Coins" or "Wooden Tallies," similar to those used by the Exchequer Court in England, but these suggestions they declined. It is said that about the end of the century they issued notes for 20s. Scots equal to 1s. 8d. sterling, but so far as I am aware no notes of such an issue now survive. In 1704 they offered notes for £12 Scots, that being the first issue of a note for £1 sterling by any

British Bank or Banker. They were soon freely accepted in town and country, and proved most useful.

For some years the Bank of Scotland had a monopoly of banking in that country, but about 1727 the Royal Bank of Scotland began business and the issue of notes. The older establishment was much incensed at the appearance of a rival, and started a war—a thing not unknown in the banking world—by collecting all the notes they could of the interloper, hoarding them up for some days and then presenting them with a demand for payment in specie, which they trusted their rivals would not be able to produce; but two can play at that game, and it is not surprising that the new bank very soon adopted the same tactics.

For some time the conflict raged, neither side being able to claim a victory, but the fight was not on even terms; the older bank had naturally a much larger note issue afloat, and its capital was locked up in advances, overdrafts, etc. On the other hand, the "Royal" had a much smaller issue and its capital well in hand. The crisis was reached in March, 1728.

The Lord Provost



NOTE ON THE BANK OF SCOTLAND FOR £12 SCOTS
DATED 1731 STILL OPEN FOR PAYMENT

Bank Note Collecting

of Glasgow, a patron of the Royal, presented £900 worth of notes to the Bank of Scotland, demanding coin which they could not supply. The Royal most politely cashed the notes for their client, and lost no time in instituting proceedings against the old bank, which suspended its cash payments for a few months, but afterwards redeemed its notes with interest. To avoid the repetition of such a difficulty, they introduced the celebrated "option clause" on November 19th, 1730.

Their £5 notes read, "on demand, or £5 2s. 6d. six months after being presented for payment, in the option of the Bank," and on December 12th, 1732, their £1 notes had a clause to the same effect.

The value of the note in question, £12 Scots, was equal to £1 sterling—the Shilling Scot being equal to the English penny.

An interesting question crops up in considering the gain to the issuing bank on the £1 deposited in 1731, in exchange for this paper "promise to pay."

In early days the Exchequer Bills for £5 carried one farthing per day interest. One now before me (reproduced in *THE CONNOISSEUR*, January, 1903, page 37) bears several endorsements of re-payment on these terms, which I take to be equal to seven and a half per cent. per annum.

We are all familiar with the story of the man who offered to sell his horse, by accepting one farthing for the first nail in his shoes, one-half-penny for the second, one penny for the third, and so on—doubling the amount for each nail, and of the astonishing result.

Had the note referred to borne compound interest at only five per cent., the accumulated total would have approached £5,000, and should it remain unpaid for another period of 174 years, the amazing

amount of £25,000,000 would be very nearly reached.

Coins were issued for five, ten, and twenty shillings Scots.

The twenty-shilling piece has—

Obv., GVLIELMVS . DEI . GRATIA., the King's bust laureate to the left, under it 20.

Rev., MAG . BRIT . FRA . ET . HIB . REX . 1695, arms, etc.

Ten-shilling pieces, similar to the preceding, but

10 under the bust, date 1697.

The five-shilling piece is one issued in the time of good Queen Anne.

Obv., AN . D . G . MAG . BR . FR . & HIB . R . 5 under bust.

Rev., NEMO . ME . IMPVNE . LACESSET.



£1 OR 20S. SCOTS = 20 PENCE ENGLISH



TEN SHILLINGS SCOTS



FIVE SHILLINGS SCOTS



GLOVES OF KING HENRY VI.

(METIEN AND CO.)

Royal and Historic Gloves and Shoes

By W. B. Redfern

(Methuen, £2 2s.)

To produce a work so sumptuously illustrated and to say, by way of preface, that there is herein no "literary display" as it has been "efficiently done by several well-known authors," seems to us a feeble way of avoiding a certain responsibility.

Now every writer of this order of work and with this amount of scholarship, is responsible to other workers in the same or similar branches, more especially if such a work be published at the price of two guineas. Either the book is to be a complete and excellent work of reference on the subject of gloves and shoes, or it is to be a picture book: the author declares for a picture book.

If we purchase a book costing two guineas which has for title, *Royal and Historic Gloves and Shoes*, we have a right to expect a little more than a very elaborate scrap-album or an extensive magazine article. Such a book as this, adequately done, that is with the literary side as carefully regarded as the pictorial side, would have been a great and for-all-time useful work which it cannot be in its present state. From this point of view—from the very view taken by the author—that his work



GLOVE OF MARY QUEEN OF SCOTS

(METHUEN AND CO.)



GLOVE OF OLIVER CROMWELL

(METHUEN AND CO.)

Notes

may be useful to artists and such people, the book is a failure; it is incomplete.

The growth of the glove might have been

shown; the instances of gloves on monuments, in illuminated manuscripts, in historical accounts, all would have been most interesting and valuable.

To confine a work of this description to the few examples of gloves or shoes still actually in existence, hampers the work from almost every point of view.

There are, for instance, one or two drawings of armour, mittens, and gauntlets, which stand alone as examples of a wide and interesting subject, a complete exposition of which would have been invaluable.

This, however, is all that we have to grumble at. The illustrations are in every way excellent, beautifully printed, and the drawings by the author are careful and intelligent. Here we may see the gloves of Kings and Queens, the gloves of courtiers, the shoes of court and country. Here we may see—a point for Baconians to murmur over—Shakespeare's gloves. The



SIR ANTHONY DENNY'S GLOVE

(METHUEN AND CO.)



QUEEN ELIZABETH'S GLOVES AT OXFORD

(METHUEN AND CO.)

gloves of James I., of the two Charles, of Cromwell, Anne, and Mary Queen of Scots; these last of buff-coloured leather worn by Queen Mary on the day of her execution. There is a quaint piece of symbolism worked, no doubt unawares, on these gloves of Mary's: upon the gauntlet is worked a bird in flight.

It is interesting to contrast the gloves of Henry VI. and Henry VIII.—the long, lady-like hand of Henry VI. and the blunt stout fist of Harry Tudor.

Whatever the failings of the book may be, it is a fascinating scrap-book, a delightful footnote to history. With a little imagination we may see the hand within the glove, the foot inside the shoe.

Here are the gloves of Queen Elizabeth stretching their long fingers across the page, and the cuff of a glove of Darnley's, said to have been worked by Queen Mary.

In conclusion, we may say that Mr. Redfern knows his subject so well and has opportunities so excellent that it was a pity, when he had the power, that he did not give us a little more and so make his work complete.

Some By-Ways of the Eighteenth Century*

FOR most of us the mention of the eighteenth century raises visions of many treasures of literature and art, of Horace Walpole, Goldsmith, Dr. Johnson, of Old Sir Joshua, Gainsborough, Morland, of fair women and famous men. But Mr. Horace Bleackley in his new book, *Some Distinguished Victims of the Scaffold*, gives us a timely, if somewhat startling, reminder that "without a knowledge of the *Newgate Calendar*, it is impossible to be acquainted with the history of England in the eighteenth century." Yet, except to extreme enthusiasts for the period or in criminology, this blood-stained record is not easily accessible nor particularly attractive reading. Our thanks are therefore due to Mr. Bleackley for giving us a work that combines instruction with sensation.

In truth, the stories he selects are stirring enough. There is Mary Blandy, who, with the help of her lover, poisoned her father, a Henley solicitor;

there are the brothers Perreau, and the fair and frail Caroline Rudd; there is Ryland the famous engraver; and Governor Wall, hanged to satisfy the mob. Then, too, there is John Hadfield, whose seduction of "the beauty of Buttermere" attracted the pens of Wordsworth, Coleridge, and De Quincey to his case; and Henry Fauntleroy, the banker forger, the boon companion of the famous Corinthians of *Real Life*.

To readers of *THE CONNOISSEUR* the most interesting of these histories will undoubtedly be that of William Wynne Ryland, the pupil of Boucher, the introducer of the stipple method of engraving into England, and the friend of the fair Angelica. Mr. Bleackley gives a vivid picture of Ryland's life evidently drawn at first hand from the original authorities, and incidentally, in a modest note, points out misconceptions into which Mrs. Frankau and others have fallen. But the chief merit of the article lies in the admirable characterisation of the man, and the clearness with which the author weaves it into an estimate of his work, showing how the success and failure of his engravings are the natural outcome of his character. It is rare to find so sympathetic and enlightening a study of an artist, and it comes as something of a surprise in a book of the kind. It certainly should be read by everyone who admires that art which Ryland did so much to perfect. The article is illustrated with excellent reproductions of some of Ryland's plates in his various methods, and is made complete by a careful and comprehensive list of Ryland's engravings compiled by Mrs. Bleackley, which we print below, as it will undoubtedly be useful to many of our readers.

But it is not alone in the story of Ryland that Mr. Bleackley shows his power of character drawing. In every case he seems to have devoured and assimilated the newspaper reports and Catnach broadsides, and from these dry bones constructs for us living men and women, weak and erring perhaps, but always human, and as we read we feel that these are no mere characters of fiction with real names, but those very persons whose features we see pictured in the illustrations. These illustrations, too, from old engravings, form part of a harmonious whole, for before the days of photographs and process blocks every person known to fame—king or harlot, statesman or murderer—was portrayed on copper more often than not by a master hand.

If there is any fault to be found in the book

* *Some Distinguished Victims of the Scaffold*, by Horace Bleackley, with twenty-one illustrations. Royal 8vo, 10s. 6d. net. London: Kegan Paul, Trench, Trübner & Co., Limited.

it is the occasional obscurity of the author's references to persons not intimately connected with the stories in hand. To give an instance, he refers to Addington the Prime Minister throughout (without mentioning his surname) as Dr. Henry, a soubriquet probably unfamiliar to the ordinary reader. The fact is, that Mr. Bleackley is so familiar with the period, that he is too apt to assume a similar amount of knowledge on the part of his readers; though it must be said that some of the obscurities can be cleared up by reference to the excellent index. But this is but a small blot on so good a book, and the printer and binder have admirably seconded the author in producing a thoroughly artistic piece of work. It is indeed a real achievement, for it is a brilliant study not only of social history but of human nature.

A List of William Wynne Ryland's Engravings.

(BY RUTH BLEACKLEY.)

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|--|----------------|------------|
| 1. Les Grâces au Bain, | after Boucher. | } 1757-60. |
| 2. La Belle Dormeuse, | ditto. | |
| 3. Le Repose Champêtre, | ditto. | |
| 4. Vue d'un pont, | ditto. | |
| 5. Berger passant une rivière | ditto. | |
| 6. La petite Repose, | ditto. | |
| 7. La Bonne Mère, | ditto. | |
| 8. La Marchande d'Oiseaux, | ditto. | |
| 9. I. and II. Vue de Fronville, | ditto. | |
| 10. Jupiter and Leda, | ditto. | |
| 11. George III., King of Great Britain. Published April, 1762. | | |
| 12. John Stuart, 3rd Earl of Bute—after Allan Ramsay. Published February, 1763. | | |
| 13. George III. in State Robes—after Allan Ramsay. Published 1767. | | |
| 14. George III. (bust). | | |
| 15. Queen Charlotte with Infant (Princess Royal)—after Cotes. Published 1769. | | |
| 16. Diogenes—after Salvator Rosa. Published 1771. | | |
| 17. Antiochus and Stratonice—after P. da Cortona. Published 1772. | | |
| 18. General Stanwix's Daughter—after Angelica Kauffman (called also "The Pensive Muse"). Published in colours, 1774. | | |
| 19. Hope—after A. Kauffman—(a portrait of herself). Published in colours, February 7, 1775. | | |
| 20. A Lady in a Turkish Dress—after A. Kauffman. Oval in colours. Published May 1, 1775. | | |
| 21. A Lady in a Greek Dress—(the Duchess of Richmond)—after A. Kauffman. Published November 20, 1775. | | |
| 22. Narcissus. Drawn and engraved by Ryland. Published January 12, 1775. | | |
| 23. Domestic Employment. Drawn and engraved by Ryland, in colours. Published September 13, 1775. | | |
| 24. Faith—after A. Kauffman. Published 1776. | | |
| 25. Dormio Innocuus—after A. Kauffman. Circle in colours. Published May 21, 1776. | | |

26. Olim Truncus—after A. Kauffman. Circle in colours and red. Published, first state, April 3; second state, May 1, 1776.
27. Juno cestum a Venere Postulat—after A. Kauffman. Circle in colours and red. Published January 1, 1777.
28. Achilles lamenting the Death of his friend Patroclus—after A. Kauffman. Published December 4, 1777, in colours and red.
29. Patience—after A. Kauffman. Published May 27, 1777.
30. Perseverance—after A. Kauffman. Published June 24, 1777.
31. Cupid Bound, with Nymphs breaking his Bow—after A. Kauffman. Published March 17, 1777.
32. Telemachus returns to Penelope—after A. Kauffman, in colours. Published December 4, 1777.
33. Venus in her Triumphal Chariot—after A. Kauffman, in colours and red. Published September 7, 1778.
34. Charles Rogers—mezzotint after Sir Joshua Reynolds. Published 1778.
35. Cleopatra decorating the Tomb of Mark Antony—after A. Kauffman. Published March 25, 1778, in colours.
36. Telemachus at the Court of Sparta—after A. Kauffman, in colours. Published 1778.
37. The Judgment of Paris—after A. Kauffman, in colours and red. Published January 17, 1778.
38. Maria Moulins—after A. Kauffman. Published 1779, in colours and red.
39. Eloisa—after A. Kauffman. Oval in colours and red. Published 1779.
40. Britannia directing Painting, Sculpture, and Architecture to address themselves to Royal Munificence, etc.—after Cipriani, in colours and red. Published August 18, 1779.
41. Marianne. Drawn and engraved by Ryland. In colours and red. Published January 3, 1780.
42. Eleanor sucking the Poison from the Wound of King Edward—after A. Kauffman. Published March 1, 1780, in colours.
43. Lady Elizabeth Grey imploring pardon for her husband—after A. Kauffman. Published 1780, in colours and red.
44. The Flight of Paris and Helen—after A. Kauffman. Published 1781.
45. Venus presenting Helen to Paris—after A. Kauffman. Published 1781.
46. Cymon and Iphigenia—after A. Kauffman. Circle in colours. Published January 15, 1782.
47. Morning Amusement—after A. Kauffman. Published March 1, 1784.
48. King John signing the Magna Charta—after Mortimer. Published 1785. This plate was finished after Ryland's death by Bartolozzi and published by the widow.
49. Interview between Edgar and Elfrida—after A. Kauffman. Published 1786. According to Bryan's *Dictionary* this plate was finished by W. Sharp and published by the widow.
50. Donald MacLeod, aged 102—after W. R. Bigg. Published 1790.

The following I am unable to date:—

51. John, Duke of Lauderdale.
52. Henry, 7th Baron Digby.
53. Churchill, Duke of Marlborough.
54. Charity—after Van Dyck.
55. The Muse Erato—after Joseph Zucchi.
56. Les Muses (Urania, Clio, Thalia, and Erato)—after Cipriani.
57. Sir John Falstaff raising Recruits—after F. Hayman.





Lawrence

LADY CHARLOTTE GREVILLE

Daughter of Third Duke of Portland

Chatsworth Collection

By permission of His Grace The Duke of Devonshire, K.G.

58. Interior of a Dutch Cabaret with peasants dancing—after R. Brackenbergh.
59. Penelope awakened by Euryclea—after A. Kauffman.
60. Religion—after A. Kauffman.
61. Ludit Amabiliter—after A. Kauffman. Circle in colours.
62. Penelope hanging up the Bow of Ulysses—after A. Kauffman.
63. Achilles discovered by Ulysses in the disguise of a Virgin—after A. Kauffman.
64. Andromache weeping over the ashes of Hector—after A. Kauffman.
65. Sanna at Benoni's Grave—after A. Kauffman.

Note.—The *Morning Herald*, May 5, and the *Morning Post*, August 28, 1783, state that Ryland left unfinished a plate of the Battle of Agincourt, after Mortimer.

Book Illustrations.

1. The Book of Common Prayer. Published by Edward Ryland, May 1, 1755. Nine plates by Ryland—after S. Wale.
2. The Book of Common Prayer in Welsh (1770), with the same plates as in former edition.
3. The Complete Angler, by Isaac Walton, edited by Sir John Hawkins. With fourteen plates, dated 1759, by Ryland—after S. Wale. First edition 1760.
4. "Les Fables choisies de la Fontaine." Illustrated by J. B. Oudry (1755-59). Seven plates by Rylands in vols. ii., iii., and iv.
5. L'Ecole Des Armes. Par M. Angelo. A Londres: chez R. & J. Dodsley, Pall Mall. February, 1763. Second edition, 1765. With forty-seven plates. A few copies in colours. Ryland engraved fourteen of these plates. Hall, Grignon, Elliot, and Chamber did the rest—all after drawings by John Gwynn. Thus Henry Angelo's account of this work is inaccurate.
6. A Collection of Prints in Imitation of Drawings. Edited by Charles Rogers. Published London, 1778. Contains fifty-seven plates by Ryland in addition to the mezzotint portrait of Rogers.
7. The School of Fencing, by D. Angelo, edited by Henry Angelo. 1787. With forty-seven plates, the same as in the first edition. This book is not well edited, as the letterpress does not always agree with the pictures.

Note.—In every case the date of the engraving has been copied from an existing impression. Probably there are earlier and later states.

A History and Description of French Porcelain

By E. S. Auscher

Reviewed by L. Solon

(London: Cassell & Co., 1905, 8vo, pp. xiv-196. £1 10s. net.)

OF all the products of foreign ceramic art which have found a permanent home in England, none has ever won and retained a larger share of public favour than the French porcelain of the eighteenth century. From the memorable day when King Louis XV., by assuming the

propriatorship and the higher direction of the Sèvres establishment, became the greatest manufacturer of his kingdom, the products of the royal factory unceasingly crossed the Channel, never to return to their country of origin. It is only in the English collections—amazing accumulations of treasures which throw back far into the shade the finest collections of France—that Sèvres porcelain can be admired and studied, in its entrancing variety of aspects; all styles and periods being represented by matchless specimens. Perhaps the greatest homage rendered to the incontestable superiority of the ware was the immeasurable extent of the forgeries that were made of it; in England, particularly, the forger has scattered far and wide the often deceptive testimonies of his nefarious ability. A book was wanted that would foster the somewhat neglected study of French porcelain, and put the collector on his guard against its fraudulent imitations. This regrettable gap in the range of our ceramic literature has been most satisfactorily filled up by the publication of the volume now under our notice.

A detailed account of the discovery of a white and translucid ware which could rival the costly importations from the Far East, and of the slow development of its manufacture in France, forms one of the most interesting chapters in the history of ceramics. It opens with a record of the achievement of Louis Poterat, a faïencier of Rouen, who, in 1673, had succeeded in producing an artificial substitute for the genuine hard porcelain, the constitutive materials of which were unobtainable at the time. All the famous *Porcelaine tendre* of France has its source in Poterat's invention; the few specimens of his manufacture which have been authenticated go far to show that little was wanted to bring it to absolute technical perfection. In spite of the secrecy with which operations had been carried on by the inventor, we find Chicanneau, of Saint Cloud, in full possession of the process in 1698. A striking similarity of paste and style of decoration between the productions of both places suggest a connection which, however, has not yet been established by documentary evidence. From Saint Cloud was obviously derived the small factory of Lille, in which a porcelain of the same description was made by Dorez in 1711. A few years later princely patronage was to come to the assistance of a precarious sort of manufacture, which had not proved remunerative to private enterprise. When the

Prince de Condé in 1725, and after him the Duc de Villeroy in 1735, caused small porcelain works to be established—at their own expense—at Chantilly and Mennecey respectively, it was only by importing into those places the experience they had acquired at Saint Cloud that managers and workmen were able at once to give satisfaction to their noble patrons. The factory at Vincennes and that of Sèvres—which was the outcome of it—owed their origin to the engagement, by Ory de Fulvy, of the brothers Dubois, common operatives who had run away from Saint Cloud and Chantilly after having appropriated the best part of their masters' secrets. We come at last to the royal manufactory, where the original processes were to reach their highest degree of improvement; we follow the captivating narration of its vicissitudes, admiring the successes accomplished by an unparalleled staff of potters and artists, and wondering at the almost insuperable difficulties against which it had to contend. Notwithstanding the unswerving support of the King and the aristocracy, with the exception of the few prosperous years of Boileau's direction, the very existence of the Sèvres works was constantly threatened by a forthcoming crisis which could only be averted by palliative expedients or heavy sacrifices. Private industry had been virtually smothered by the Draconian privileges vested in the royal manufactory; it was to revive when, in consequence of the introduction of hard porcelain manufacture, the obsolete privileges could no longer be enforced. The facility and security of production afforded by the adoption of the new method stimulated a sudden rising of the trade. In Paris alone the end of the eighteenth century saw the successful establishment of over a score of minor factories, all producing a creditable porcelain which in technical quality and elegance of design followed closely the current ware of the Sèvres works. The names of the Parisian manufacturers and the facsimiles of the marks they had adopted—indispensable for the identification of their respective productions—

will be found in the book. A conclusive chapter, of paramount interest to the collector, supplies practical indications of the chief points through which all spurious work may be detected, whether a piece is to be recognised as rank forgery, or as a genuine but inferior example faked up by the hand of a meretricious decorator.

This *History of the French Porcelain* is the fifth volume of a series of ceramic monographs published by Messrs. Cassell, which, we hear, is to be completed by additional volumes devoted to other equally important branches of the art. Mr. W. Burton, the editor, is to be congratulated on the choice he has made, in the present case, of a French writer so thoroughly qualified for the task which has been entrusted to him.

Books Received

- Some Distinguished Victims of the Scaffold*, by Horace Bleackley. (Kegan Paul, Trench, Trübner & Co.) 10s. 6d. net.
- Royal Academy and its Members, 1768-1830*, by J. E. Hodgson, R.A., and Fred. A. Eaton, M.A. (John Murray.) 21s.
- Illuminated Manuscripts*, by John W. Bradley. (Methuen & Co.) 2s. 6d. net.
- Velasquez*, by Auguste Bréal. Cloth, 2s.; leather, 2s. 6d. net; *Giotto*, by Basil de Selincourt. 7s. 6d. net; *Critical Studies and Fragments*, by S. Arthur Strong, M.A. 6s. net. (Duckworth & Co.)
- Rome*, painted by Alberto Pisa, text by M. A. R. Tucker and Hope Malletson. 20s. net; *Norway*, by Nico Jungman. 20s. net; *Nuremberg*, painted by Arthur G. Bell and described by Mrs. Arthur Bell. 7s. 6d. net. (Adam & Charles Black.)
- Table Book of the Cinque Ports*. (Elliot Stock.)
- Catalogue of English Porcelain in the British Museum, 1905*, by R. L. Hobson, B.A.
- Robert Adam*, by Percy Fitzgerald, M.A., F.S.A. (T. Fisher Unwin.)
- Pictorial Composition*, by H. R. Poore, A.N.A. (B. T. Batsford.) 7s. 6d. net.
- Artistic Anatomy of Animals*, by Ed. Cuyet (Paris), translated and edited by George Haywood. (Baillière, Tindall & Cox.) 8s. 6d. net.
- English Table Glass*, by Percy Bate. (Geo. Newnes, Ltd.) 7s. 6d. net.
- Poems of Tennyson*: "English," "In Memoriam," "Idylls of the King," Vols. I. & II. "Maud," by Arthur Waugh. (W. Heinemann.) 16s. net each.



Forthcoming Books

IT is now over thirty years since Mr. Murray published Birch's famous work on Ancient Pottery, and since then the enormous accessions of material and advance of scientific study of the subject have rendered it quite obsolete. In the sale room the 1873 edition realises little more than a sovereign, and there is every prospect of its value decreasing. Collectors will therefore welcome a new work announced by the same publisher by Mr. H. B. Walters, which is practically based on the work of Samuel Birch. It will, however, to all intents and purposes be a new work, most of the original matter being re-cast and re-written. As an instance may be cited the pottery of the Roman period, which until the last ten years no one had attempted to classify or to determine the place of manufacture; now it can be treated almost with the same accuracy and certainty as it has for a long time been possible to do with the Greek vases. The new work contains an outline of all that has recently been written on this subject, even including the results of the latest investigations produced in 1904. The 300 illustrations have been selected so as to cover the whole ground, and include many hitherto unpublished subjects.

THE first edition of Mr. T. R. Way's *Catalogue of Whistler's Lithographs* was issued in 1896, with his authority and under his direct personal supervision. It has been thought well to issue a final catalogue of the lithographs, adding not only the few which were produced since the first edition, but also some which for various reasons were omitted before. It will contain, in addition, an account of the various states of the plates, and, in the great majority of cases, a note of the number printed. The edition, which Messrs. Bell have nearly ready, will be printed on hand-made paper, and limited to 200 copies for sale in the United Kingdom, together with a small number for America.

TWO new works announced by Messrs. Methuen & Co. are *Hoppner*, in their "Little Books on Art Series," and a work entitled *Old Coloured Books*, by George Paston.

THE "Architects' Library" is the title of a new series which Messrs. Longmans are about to commence, the aim of the promoters being to make it a complete work of reference for architects and a practical handbook for students.

The initial work will be *A History of Architectural Development*, by F. M. Simpson, F.R.I.B.A., with numerous illustrations, in three vols. Mr. Simpson, who is Professor of Architecture, University College, London, will be editor of the series.

MESSRS. HUTCHINSON'S "Library of Standard Biographies" contains at present eleven volumes, some of which have reached a fifth impression. Two new volumes will be issued in June: Carlyle's *Life of Oliver Cromwell*, edited and abridged by E. Sanderson, and Boswell's *Life of Johnson*, edited and abridged by R. Ingpen.

MESSRS. SEELEY have in preparation a new edition of Sir Joshua Reynolds's *Lectures*, which will be illustrated. It will contain a preface and notes from the competent hand of Mr. Roger E. Fry, who is himself a painter. Mr. Fry's articles in the *Athenæum* and other periodicals are well known.

THERE have been many books written on Playing Cards and Gaming, but up to now no bibliography of them has been issued. Mr. Frederic Jessel now announces, through Messrs. Longmans & Co., *A Bibliography of Works in English* on these subjects, together with references to those books which, though not exclusively devoted to Cards or Gaming, contain information on the subject.

MR. A. F. POLLARD'S *Life of Henry VIII.*, which Messrs. Longmans have in the press, is a reprint from the letterpress of the volume in the English Historical Series issued in 1902, with numerous illustrations by Messrs. Goupil & Co. There will be a portrait in photogravure, from a chalk drawing by Holbein.

NOTES

AMONG the modern real laces of to-day which are really worth collecting, there is none which is a better investment than fine Brussels Point—"The Queen of Lace." This lovely article, made entirely with the needle of the finest linen thread, is getting scarcer each year, and in the course of another fifteen or twenty years will find its place among the many other beautiful specimens of "Needle Point" work not to be had to-day.

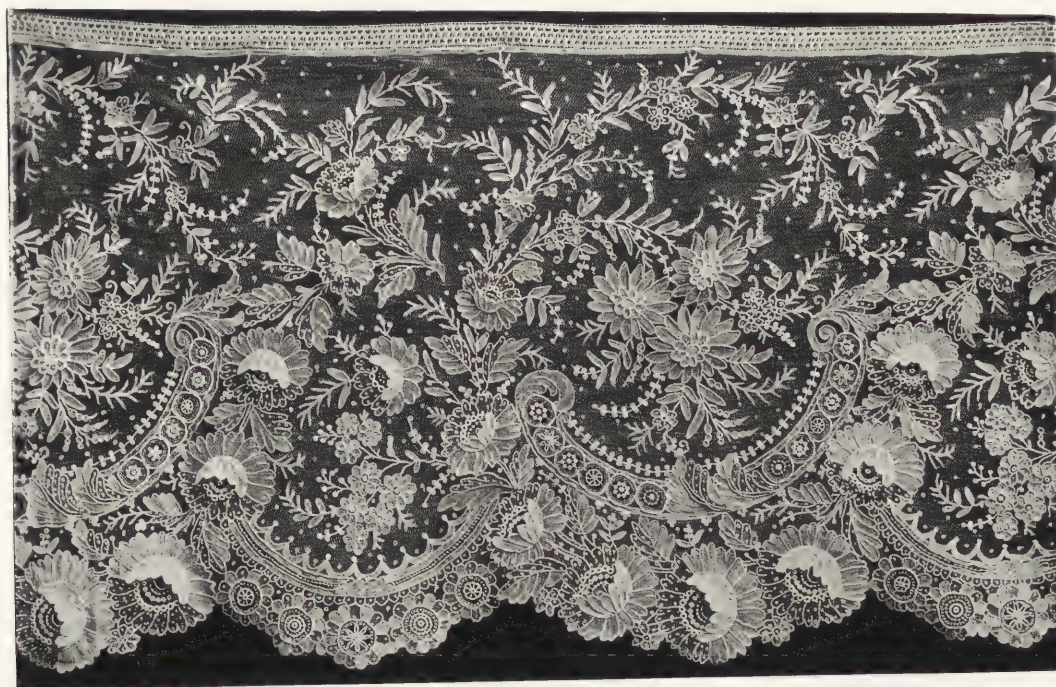
It seems almost incredible in this age of hurry-scurry that workers are to be found with patience sufficient to work day after day at this most trying occupation, when there is so little to show for a day's work. Unfortunately, each year the number of workers gets lower, and there are not others to fill their places. This fine work is done by the older women, the young ones preferring to make "Pillow Lace," which is easier and less trying to the eyes. The illustration below is a very good specimen of modern Brussels Point; it is a flounce 11½ inches deep, is beautifully fine and well made.

The roses so much used in "Brussels Point" having the petals raised, and the Marguerites being shaded with the "open" or lace stitch, gives a most natural and pleasing effect. This is in the collection of Mrs. Geo. B. Crow, Stoneleigh, Rock Ferry.

Ladies who already possess this kind of lace should take great care of it, and those who have little or none in their collection should secure as much of it as possible, as in a few years time fancy prices will have to be paid.

Two pictures, which have recently been added to the Uffizi Gallery, are of particular importance, not only for their intrinsic artistic value, but because they are by two great quattrocento masters who have not hitherto been represented in this leading Italian gallery. The first of them represents St. Dominic, and is unquestionably the work of Cosimo Tura, the head of the Ferrarese school, the severe painter whose faces seem to be made of bronze and the draperies of enamel. The saint is represented in half figure, with his head slightly bent towards his right shoulder, and his hands folded. The picture is broadly handled, accurate and strong in design, and

**New acquisitions
for the Uffizi
Gallery, Florence**



A SPECIMEN OF MODERN BRUSSELS POINT, IN THE COLLECTION OF MRS. G. B. CROW

Notes

reveals in every touch the hand of Cosimo Tura, which, as usual, appears polished, plastic, bony, and a little exaggerated in the modelling, though his customary rigidity becomes here more graceful and pathetic. If the picture cannot rival Cosimo's two large altar pieces at the London National Gallery and the Berlin Museum, it is certainly one of the more notable efforts of the father of Ferrarese painting. It was bought at the price of

of Glenburnie Park, have provided Aberdeen with a sculpture gallery of unique character.

Aberdeen Sculpture Gallery

Though it is entirely composed of casts, and does not contain a single original work, the collection is of the greatest educational value, as it enables the student to follow the gradual development of the art of sculpture through all the ages—from 2,000 B.C. to the end of the eighteenth



CENTRAL HALL OF ABERDEEN SCULPTURE GALLERY

200 guineas. The other picture has been ceded to the Uffizi by the Ravenna Academy, where it bore the name of Fiorenzo di Lorenzo, to whom it should be attributed, though Crowe and Cavalcaselle are inclined to give it to Bartolomeo Caporali, or to Ludovico de Angelis. It is a tryptich of the Madonna and Child with four saints, and is dated June 28th, 1485.

THE generosity of some of her leading citizens and the ceaseless energy of Mr. James Murray,

century. The examples are chosen with admirable taste, and include many casts specially made for this collection, whilst others do not figure in any other collection in the United Kingdom.

A special section is devoted to lettering on stone, and another to Celtic sculpture. The central court—a hall of noble proportions—is surrounded by a colonnade in which each column is a monolith of a different kind of granite, so that every variety of the local stone is represented in the Art Gallery of the "Granite City."

MR. FREDERICK RATHBONE writes: "I am indebted to Mr. George Moir-Byres commending my article upon his ancestor, James Byres (*THE CONNOISSEUR*, p. 239, April, 1905), **The Barberini, or Portland Vase** giving particulars of two important portraits in his possession. One is painted by George Martin (Raeburn's master), representing Byres in early life; the other, painted at Rome, about 1780, represents him in robes traditionally known as those of the 'lay Cardinal.' He also states it was also believed that James Byres was at one time secretary to Prince Charles Edward, whose watch and other relics are still in the possession of the Byres family."

WITH reference to our remarks about the "Whitehaven Romney," sold at Christie's on December 3, 1904, **The Whitehaven Romney** Mr. J. D. Kenworthy, of Whitehaven, writes as follows:—
"I have known the picture for nearly a quarter of a century, and it was also well known to scores of people in this district, and could be seen at any time by those interested in art matters. I can also state positively that Mr. Tomlinson knew as far back as forty years ago that it was an undoubted Romney, and to those conversant with his work there could be no question about its genuineness, and was always spoken of as 'Tomlinson's Romney.' Moreover, it has never looked any different since I have known it. The figures have always been quite distinct, and although it may have had a rub down at Christie's, it appeared to me on the day of the sale very much as I have always known it."

ON the occasion of Prof. Lantéri's twenty-fifth anniversary of his connection with the Royal College of Art, **Professor Lantéri's Anniversary** the sculpture students presented him with two cases containing a set of Holbein's and a set of Stevens's reproductions.
In reply to a short speech in appreciation of his work, Prof. Lantéri said that his students well knew that he considered Alfred Stevens to be the greatest sculptor of the nineteenth century, and certainly that he was the greatest designer of his time; that Holbein's art, based as it was on sincerity and knowledge, rendered him one of the great men of the sixteenth century, and one of the greatest artists for all time. Thus the possession of the two cases of drawings would give him double pleasure as works of art and as a testimony of the kindness and sympathy of his students.

ALL those interested in Art will be glad to learn that an influential Committee has been formed for the purpose of organising a farewell banquet to Sir **Sir C. Purdon Clarke's Retirement** Caspar Purdon Clarke upon his retirement from the direction of the Victoria and Albert Museum, South Kensington, to be held on 28th June next. His eminent services for the State and the great influence for good he has

exercised in the onerous official position he has occupied deserve to mark the function a great success. Full particulars can be obtained from the Hon. Sec. of the Committee—Harold Hartley, Esq., 177, New Park Road, Clapham Park, London, S.W.

Important Notice

THE Editor of *THE CONNOISSEUR*, being in constant receipt of enquiries from British and American readers on questions relating to genealogy and heraldry, and being frequently asked to advise as to where and how authentic information on these questions may be obtained, arranged some months ago to devote a department of the Magazine thereto, and secured the services of Mr. A. Meredyth Burke, who is responsible for its conduct.

The response elicited has more than justified the new departure, and the heraldic department has established itself as one of the most highly appreciated features of the Magazine.

Mr. Burke's name will be familiar to readers of *THE CONNOISSEUR* as that of a member of the well-known family associated for more than one generation with the subject of our new department.

Having obtained Mr. Burke's expert assistance, *THE CONNOISSEUR* is able to trace pedigrees, identify and verify the accuracy of armorial bearings, and give advice on analogous points. With his unique facilities for heraldic and genealogical research, and his special knowledge of the resources of reliable information, and ready access to public, private and local records, Mr. Burke possesses unusual qualifications for this important branch of the work of our Magazine.

The subject of genealogy is one which interests not only those who can already trace their family pedigree through many generations, but to an equal extent, and in some instances to an even greater degree, those whose ancestors are an unknown quantity. The new department will serve the requirements of either class of reader with equal efficiency.

In addition to replies to specific enquiries, articles on heraldry and genealogy from the pen of Mr. Burke appear from time to time.

Replies dealing with matters of a private nature, or in cases where it is so desired, are sent through the post, subjects of general interest only being dealt with in the columns of the magazine.

All communications intended for this department should be addressed to

The Manager, Heraldic Department,
THE CONNOISSEUR Offices, 95, Temple Chambers, E.C.

Notes

At the time of writing, the Henry Clotz collection, which is in several ways an unusual one, is due for sale in America. It is composed entirely of stamps issued from 1890 to 1900—a decade which was very prolific in changes in postal currency. By the lavish expenditure of money, Mr. Clotz maintained a system by which he received fine copies of practically every stamp as soon as it was issued. Price was of no object, completeness and perfect condition being the chief factors, and as a consequence the collection is probably the best that exists covering that particular period. Curiously enough, the period it covers is that which commences just where several of the leading collections break off. For example, the Tapling Collection at the British Museum stops short at 1890. It would have been a highly valuable acquisition if the Clotz collection could have been purchased for the British Nation as a supplement to the Tapling one; but the Trustees of the Museum are not disposed to spend any more on their extremely valuable philatelic possessions. The collection of Mr. W. B. Avery, which ranks among the three finest in this country, also concludes with the year 1890, though its owner may in a few cases have made exceptions.

M. Dumoulin, the Parisian painter, has lately received a commission from the Tunisian Government, it appears, to prepare a number of designs for a new series of postage stamps. The artist has just completed five sketches for this purpose; they represent various epochs in the history of Tunis. The Punic period is represented by an antique relic and some works of sculpture, the Roman period by the great aqueducts at Carthage, the period of Arab dominion by the Kairouan Mosque, and the era of French administration by a plough driven jointly by a Tunisian and Frenchman. The fifth stamp of the series will show a mounted postman carrying news from Europe to the remotest villages, here typified by the mountain hamlet of Beni Barki.

The recent sale of the second "Castle" collection of Australians has greatly surprised stamp collectors in general. The price realised was £5,750. Twelve years ago, or so, Mr. M. P. Castle, a Sussex magistrate, had formed a very fine collection of the stamps of Australia, which he disposed of in 1894 for the then record sum of £10,000. He next devoted his attention to European stamps, and amassed about sixty albums full of choice unused specimens, which he sold in 1900 for £27,500,

nearly trebling his former record. He next returned to his first love—Australians—and has just disposed of them again. The last collection contained no fewer than 366 of the famous and highly desirable Sydney view stamps.

A new series of stamps is in preparation in Italy, the designs of which are to be rather uncommon. They are the work of Signor Michetti, the Italian painter. The 1 centesimo stamp is dedicated to Volta, the great electrician, and is emblematic of the birth of new industries. The 2 c. stamp is designed in honour of Signor Marconi, and represents electrical waves passing through space, while from a telegraph pole the useless wires hang limply in disuse. On the 5 c. a flight of swallows is shown with the Italian coat-of-arms in the left top corner. The 10, 15, 20, 25 centesimi, and the 1 lira stamps show various full face and profile portraits of King Victor Emmanuel. From an advance glimpse of the designs of the new stamps, there is no doubt the series will be the most interesting of European emissions when they are in use.

FANTIN-LATOURE has for long been known in this country as a painter of exquisite groups of flowers, and as a lithographer with singular power and imagination. It is only, however, within recent years that his remarkable skill as a portrait painter has begun to be recognised, and nowhere is it more apparent than in the portrait of Mr. and Mrs. Edwin Edwards, lately presented by Mrs. Edwards to our National Gallery.

This portrait was exhibited at the Salon of 1875, and it is interesting to note that ten years earlier Fantin made a little-known etching—one of the two only etchings that came from his hand—of Mr. Edwards and his wife in their home at Sunbury. There is a copy of this in the Art Library of the Victoria and Albert Museum; it bears the etched inscription, "Sunbury, Oct. 1864, chez Edwards. Un morceau de Schumann," and was published by the Société des Aquafortistes in 1865. It shows an interior, with Mr. Edwin Edwards playing the flute, while Mrs. Edwards accompanies him on the pianoforte. It is curious that music should have inspired the theme of this rare etching, as it did of the artist's lithographs—the fine series of *Inspirations d'après les œuvres de Schumann, Berlioz, Wagner, Brahms*. No other artist's imagination has ever been so closely connected with

his feeling for music, and it may well be supposed that it was the "morceau de Schumann" that, on the spur of the moment, prompted Fantin to produce this rare work, done perhaps on a copper plate borrowed from his host.

Fantin's connection with Mr. Edwin Edwards dates back to 1861. Till that year Edwards was a proctor in the Admiralty Courts, but a chance visit of Legros to Sunbury filled him with the desire to etch, and from that day he was an artist. During a visit to Paris to have his first plate printed, he made friends with Fantin-Latour, Jacquemart, and Bracquemond. Later on, his hospitable home in Golden Square became the resort of many artists, and Fantin was a frequent visitor here during the troubled times of 1870 in Paris.

For many years—before it was acquired by the

Luxembourg—Fantin's famous *Un Atelier aux Batignolles* with its portraits of Astruc, Manet, Monet, and Renoir, hung in Edwards's house. A great French critic wrote in 1879, "Edwin Edwards ira à la postérité, non seulement par ses œuvres, mais aussi par ses amitiés. On se rappelle le magnifique tableau où M. Fantin-Latour a peint les portraits de l'artiste et de sa femme."

The etched portrait differs in its composition from the painting in oils, but it possesses the same rare qualities of draughtsmanship, the same note of refinement and delicacy. Here, too, the artist has excelled in the quiet simplicity with which he has expressed the atmosphere of an interior. It is a masterly piece of handling that makes one wish that Fantin had used the etching needle more.—MARTIN HARDIE.



"UN MORCEAU DE SCHUMANN"
BY FANTIN-LATOURE

AN ETCHED PORTRAIT OF MR. AND MRS. EDWIN EDWARDS





SÈVRES.

(PÂTE TENDRE, ABOUT 1761.)

JARDINIÈRE WITH ROSE POMPADOUR GROUND, DECORATED BY SINSSON WITH PAINTINGS OF CUPIDS AND FLOWERS: RICH GILLIN³. H. 7½ IN., W. 7½ IN. VICTORIA AND ALBERT MUSEUM (JONES BEQUEST).



SÈVRES.

(PÂTE TENDRE, ABOUT 1762.)

COVERED BASIN AND STAND, WITH A TURQUOISE GROUND DECORATED WITH PAINTINGS BY CHABRY. BASIN—H. 4½ IN., W. 5½ IN.; STAND—DIA. 4½ IN. VICTORIA AND ALBERT MUSEUM (JONES BEQUEST).



THE April sales were almost exclusively of modern pictures and water-colour drawings, and comprised two well-selected collections and other sales made up from properties derived from various private and other sources. The Mitchell collection (April 1st) comprised modern pictures of the English and continental schools and drawings



collected by the late Mr. Abraham Mitchell, of Bowling Park, Bradford, and by the late Mr. Joseph Mitchell, of the same place, and now dispersed in consequence of the death of Mrs. Mitchell. The 148 lots produced a total of £8,603 6s. The twelve drawings included: C. Fielding, *The Wreck*, 29½ in. by 41 in., 1835, 270 gns.; and Marcus Stone, *Queen Mary and Princess Elizabeth in the Chapel Royal, Whitehall*, 13½ in. by 30 in., 1869, 66 gns. Among the pictures were: David Cox, *A Landscape*, with bulls fighting, on panel, 9¾ in. by 16½ in., 1851, 90 gns.; nine by H. Dawson, including *A River Scene*, with cattle, 32 in. by 48 in., 1845, 115 gns.; T. Faed, *Effie Deans*, on panel, 19 in. by 14 in., 78 gns.; five by F. Goodall, the most important being *In the Days of Charles I.*, on panel, 7 in. by 12 in., 1862, 56 gns.; Peter Graham, *Driving Sheep over a Moor*, 23½ in. by 35½ in., 1875, 410 gns.; six by E. Hayes, among them: *Trawlers Leaving the Port of Yarmouth*, 30 in. by 50 in., 1878, 72 gns.; F. Holl, *Doubtful Hope*, 38 in. by 54 in., 1875, 275 gns.; H. H. La Thangue, *The Last Meal at Home*, 45 in. by 39 in., 78 gns.; two by J. Linnell, sen., *Harvest Time*, 27½ in. by 39 in., 1869, 530 gns.; and *Driving Cattle and Sheep through a Valley*, on panel, 15 in. by 22½ in., 1830, 280 gns.; Edwin Long, *Reading "Don Quixote"*, 47 in. by 33 in., 1865, 105 gns.; W. Muller, *Coblentz*, 23½ in. by 17½ in., 95 gns.; P. Nasmyth, *A View in Surrey*, with peasants and horses near a woody pool in the foreground,

on panel, 11½ in. by 15½ in., 1831, 330 gns.; Sir L. Alma Tadema, *Under the Archway*, on panel, 11½ in. by 8½ in., 380 gns.; Auguste Bonheur, *Homeward Bound*, 47 in. by 71 in., 1864, exhibited at Leeds, 1888, 330 gns.; P. J. Clays, *Vessels at the Mouth of a River*, on panel, 25 in. by 43 in., 1874, 280 gns.; E. Frère, *Benumbed Fingers*, on panel, 16 in. by 12½ in., 1873, 150 gns.; J. Israels, *A Dutch Peasant-woman Sewing*, on panel, 15½ in. by 12 in., 520 gns.; C. Troyon, *A Road Scene*, with a cow and some sheep, trees on the right, on panel, 13½ in. by 10½ in., 880 gns.; and E. Verboeckhoven, *Two Goats*, on panel, 8 in. by 10 in., 1859, 48 gns.

The sale on April 8th comprised a few important works of the late Mr. Colin Hunter, A.R.A., and pictures and drawings, the properties of the late Mr. W. E. Brooks, of Granville Chambers, W., of the late Mr. Richard Teape, and from other sources, the total of the day amounting to £4,605 2s. 6d. for 153 lots. The principal pictures were all among the anonymous properties, and included: E. Verboeckhoven, *Ewes and Lambs under some Trees*, 41 in. by 67 in., 1871, 190 gns.; two by H. Fantin-Latour, *Roses*, 21 in. by 27 in., 1887, 440 gns.; and *Grapes*, 21 in. by 25 in., 1886, exhibited at the Royal Academy, 1887, 280 gns.; Le Sidaner, *Fishing Boats off a Quay*, 27½ in. by 36 in., 60 gns.; George Cole, *Cattle in the Meadows: Evening*, 34 in. by 47 in., 1880, 75 gns.; H. W. B. Davis, *Now Fades the Glimmering Landscape on the Sight*, 21 in. by 36 in., 115 gns.; and M. de Munkacsy, *Arranging Flowers*, on panel, 21 in. by 16½ in., 55 gns. The twelve pictures by Colin Hunter included: *Potato Gatherers*, 40 in. by 27½ in., 1901, exhibited at the New Gallery, 90 gns.; *Caller Herrin'*, 40 in. by 29 in., 1891, 95 gns.; *As They Roar on the Shore*, 35 in. by 62 in., 1899, 95 gns.; *Landing Haddock*, 27½ in. by 48 in., 140 gns.; and *Voices of the Sea*, 40 in. by 72 in., 190 gns.—the two last were exhibited at the Royal Academy in 1902, and the last-named was at the St. Louis Exhibition, 1904.

Only one sale (April 10th) during the month consisted of pictures by old masters, and these formed the collection,

or what remained of it, of the late Mr. Henry Willett, of Arnold House, Brighton. Mr. Willett had presented in his lifetime many pictures to the Brighton Museum, and the residue of his collection, 105 lots, produced a total of £3,140 12s. The pictures were for the most part of antiquarian rather than of artistic interest; the most interesting feature of the sale consisted of 25 portraits by Bramantino, which formed part of a frieze of a small room in the Gonzaga Palace of San Martino, near Mantua. In no case has the identity of any one portrait been established, and the series, arranged in nine lots, realised the total of 237 gns.; several of the portraits were lent to the Old Masters Exhibition at Burlington House in 1885, and one frame with three portraits was exhibited at the same place in 1884. Two of Mr. Willett's drawings were: J. Downman, portrait of the first *Lord Munster*, when a boy, in a blue coat, oval, 9½ in. by 8 in., 1800, 61 gns.; and Sir J. E. Millais, *A Highland Lassie* (head of Mrs. Ruskin), oval, 8¾ in. by 6¾ in., 130 gns. The pictures included: B. Bruyn, portrait of a gentleman, in dark dress and cap, holding his gloves, on panel, 13½ in. by 9½ in., 86 gns.; Gaudenzio Ferrari, *The Madonna*, in green and red dress, holding the infant Saviour, on panel, 20½ in. by 14½ in., exhibited at the New Gallery, 1893, 185 gns.; H. Holbein, portrait of *Thomas Cromwell, Earl of Essex*, in black dress and cap, holding his gloves, on panel, 20½ in. by 14½ in., 165 gns.; N. Lucidel, *Head of a Child*, in green dress, on panel, 8 in. by 6½ in., from Sir R. Hoare's collection, 115 gns.; and B. Van Orley, *The Madonna*, in red dress with blue cloak, holding the infant Saviour on her knee and offering Him an apple, on panel, 25 in. by 20 in., 175 gns.

Reference may be here made to a sale held by Messrs. Chancellor & Sons of the contents of the residence of the late Sir Richard H. Wyatt, at 38, Grosvenor Place, on April 12th. This sale contained several interesting pictures, the most important of which was one catalogued by J. Hoppner, but probably the work of F. Wheatley; it is a nearly whole length portrait of a young girl, in red cloak, grey skirt, and a tall Welsh hat fastened with gold ribbons; she is walking in a landscape, and holds an earthenware bowl of milk. The canvas measures 48 in. by 36 in., and the picture realised 200 gns.

There were very few pictures of note in the sale of April 15th, when the collection of the late Mrs. Worthington, of Sale Lodge, near Manchester, and of the late Mr. A. J. Malcolm, of 20, Prince of Wales's Terrace, Kensington, came up for dispersal, with various other properties; the day's total for 158 lots only amounted to £2,996 5s. Mrs. Worthington's collection consisted almost exclusively of drawings, and of the four pictures two were by W. Muller—*Low Life*, 21 in. by 35½ in., 1838, exhibited at Manchester, 1887, 175 gns.; and *A Slave Market*, on panel, 14 in. by 10 in., 1842, 48 gns. The miscellaneous properties included a drawing by D. G. Rossetti, *Hesperia Rosa*, 10½ in. by 14¾ in., 1865, 300 gns.; and a picture by the same, *Head of a Lady*, in green dress, holding some snowdrops, 15½ in. by 12½ in., 1873, 110 gns.; three by J. Holland, *Venice*, 10 in.

circle, 1859, 145 gns.; *The Mouth of the Bisagno, Genoa*, 27½ in. by 44 in., 1853, 95 gns.; and *The Rialto, Venice*, 23 in. circle, 80 gns.; two by T. S. Cooper, *Cattle and Sheep by a River*, on panel, 17½ in. by 23½ in., 1862, 280 gns.; and *Cattle in a Pasture*, 27 in. by 39 in., 1874, 120 gns.; and R. W. Macbeth, *In the Dog Days*, 17½ in. by 28½ in., 90 gns.

The last sale of the month (April 29th) consisted exclusively of the choice collection of modern pictures and water-colour drawings of the English and Continental schools, of Mr. John Gabbittas, and removed from 28, Oakwood Court, Melbury Road, and Carlton Lodge, Bournemouth. The total of the 147 lots amounted to £10,363 14s. The prices were fairly good throughout, but comparatively few lots were purchased by the dealers, and the unfamiliar names at which many of the lots were knocked down seemed to suggest that in some instances, at least, the reserves were not reached. Only one picture reached four figures. Considerably more than one-half of the collection were drawings, of which 58 were by artists of the English school and included three by David Cox—*A Landscape*, with a windmill, peasants, sheep and horses, 18 in. by 27½ in., 260 gns.; *A Woody Landscape*, with a peasant woman, 10½ in. by 15½ in., inscribed "To Mrs. Spiers, with the artist's sincere regards, 1851," exhibited at the Grosvenor Gallery, 1877, 160 gns.; and *Seed Time*, 10½ in. by 14 in., 1855, 65 gns.; the two last were lent to the David Cox Exhibition, Birmingham, 1890. Copley Fielding, *A Landscape*, with a castle, figures, and cattle, 11 in. by 15½ in., 1833, 250 gns.; C. H. Shannon, *Shell Gatherers*, pastel, 22 in. by 16½ in., 44 gns.; L. P. Smythe, *The Old Garden, Wimille*, 23½ in. by 19 in., 1890, exhibited at the Guildhall, 1896, 75 gns.; and P. De Wint, *Stacking Hay*, 11 in. by 17½ in., 60 gns. Drawings by artists of foreign schools included: Ed. Detaille, *Carrying the Colours*, 5½ in. by 8½ in., 1892, 75 gns.; G. Poggenbeck, *A Woody Stream*, with ducks, 11½ in. by 18½ in., 1883, 55 gns.; G. Simoni, *The Market Place, Tlemsen, Morocco*, 19½ in. by 26½ in., 55 gns.; and J. H. Weissenbruch, *A River Scene*, with a windmill, 20 in. by 27½ in., 180 gns.

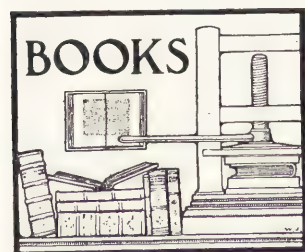
Pictures by artists of the English school included two by G. Clausen, both dated 1897, and on canvas 19½ in. by 23½ in.—*An Autumn Morning, Ploughing*, 190 gns., and *A Farmyard, Evening*, 100 gns.; two by J. Constable, *A Landscape*, with a peasant woman in a road, on panel, 8 in. by 11½ in., 105 gns., and *Old Cottage at Langham, Suffolk*, on panel, 12½ in. by 14½ in., 280 gns.; T. Faed, *The Cobbler's Family*, 24½ in. by 35½ in., 1847, 120 gns.; T. Gainsborough, portrait of *Mrs. Leslie Baker*, of Bath, in dark dress, with lace fichu and white lace cap, 30 in. by 24½ in., 170 gns.; J. Holland, *Venice*, 19½ in. by 24 in., 1844, 100 gns.; Sir T. Lawrence, *The Age of Innocence*, 35½ in. by 27 in., 250 gns.; J. Linnell, sen., *Driving the Flock, Sunset*, 26 in. by 36 in., 1854-6, 270 gns.; Hamilton Macallum, *Whitesand Bay*, 26½ in. by 48 in., 1892, 75 gns.; and J. Pettie, *Hudibras and Ralpho in the Stocks*, 17½ in. by 23½ in., 65 gns. The Continental schools included works by the

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following artists: J. Agrassot, *Mountebanks*, 23½ in. by 41 in., 1875, 60 gns.; J. Bosboom, *The Interior of a Church*, with figures, on panel, 8½ in. by 7¼ in., 70 gns.; two by J. B. C. Corot, *La Chevreière*, the outskirts of a wood, with a distant view of a castle, a figure of a child with red cap seated on the right, and white goat in the centre, evening light, 23½ in. by 19 in., 1,650 gns.; and *A River Scene*, with an angler and a peasant in a boat, 10½ in. by 17¾ in., 380 gns.; A. G. Decamps, *On the look out*, 12 in. by 15½ in., 270 gns.; two by N. Diaz, *A Rocky Landscape*, with peasants and cattle, on panel, 16½ in. by 21 in., 1848, 480 gns.; and *A Forest Glade*, 19 in. by 13 in., 1848, 130 gns.; two by H. Fantin-Latour, *Roses in a Glass Vase*, 16 in. by 13½ in., 1879, 190 gns.; and *Venus and Cupid*, 5½ in. by 7 in., exhibited at Dublin, 1899, 70 gns.; Ch. Jacquet, *Shepherd and Sheep at the edge of a Wood, Evening*, 18 in. by 26 in., 560 gns.; A. Legros, *A Landscape*, with a peasant and farm horses, 36 in. by 50 in., 1900, 110 gns.; J. Maris, *The Outskirts of a Town*, with a peasant on a white horse, 6½ in. by 9 in., 260 gns.; E. Michel, *A Woody Landscape*, with windmill, peasant woman, and boy, 26 in. by 32½ in., 60 gns.; A. T. J. Monticelli, *Nymphs Playing Musical Instruments in a Garden*, 13½ in. by 23½ in., 180 gns.; and A. Watteau, *A Fête Champêtre*, on panel, 15½ in. by 20½ in., 120 gns.

LAST month we glanced at the result of the first day's sale of the extensive library of the late Mr. John Scott,

of Largs, when, as stated, rather more than £1,500 was realised for 303 lots in the catalogue. This shows a good average, though it was greatly exceeded on several occasions before the hammer fell for the last time on the 6th of



April. The second day's sale, consisting of the same number of lots, brought more than £1,600, while some £2,400 for 307 lots was obtained on the third day. It is not, however, necessary to enter into detail in this respect, and we content ourselves with saying that the entire collection, comprising 3,523 lots in the catalogue, was disposed of for £18,259, thus disclosing an average of £5 3s. 8d. The first important books to be sold on the second day consisted of two copies of the second edition of *Cæsar's Commentaries*, printed by Jenson at Venice in 1471. The better of the two realised £49, the other being sold for £20 less. It is worthy of note that the *Editio Princeps* of this celebrated history of the Gallic War was printed in folio in 1469 by Sweynheym and Pannartz at Rome. It is rare, of course, though met with occasionally. For instance, the "Lakelands" copy sold for £23 in March, 1891. It would undoubtedly bring more now, but the price was considered good at the time. Later on the same day the Ashburnham copy of the *De Arithmetica* of Calandrus, 1491, small 8vo,

realised £30 as against £27 obtained in 1897. This we believe to be the first of all arithmetic books, as it is certainly one of the most amusing, many of the little woodcuts being as strangely absurd as the head-splitting problems scattered about the pages. Another edition of this Arithmetic was printed in Roman type by Zuccheta in 1518.

As the Scott catalogue was arranged alphabetically throughout, it is only necessary to refer to the principal books in order, and almost immediately after Calandrus comes Caxton, who was represented by incomplete copies of the second edition of the *Chronicles*, 1482, small folio, and *Higden's Polychronicon*, n.d. (but 1483), also small folio. Many leaves were missing from both volumes, and the sum realised, viz., £102 and £201 respectively, were probably as much as they were worth, for the prices realised at this sale were uniformly high, or, to quote the expression of one bookseller who was beaten early in the fray, "outrageous." The Sunderland copy of Cicero's *Epistolæ ad Atticum*, printed by Jenson in 1470, folio, now brought £41 as against £12 realised in 1881, and the *Officia, Paradoxa, Amicitia*, etc., Venice, 1474, small folio, £32 10s. (old morocco). The *Confession of Faith*, said to be the only book printed in English by the Elzevirs, 1649, brought £36. This was the Laing copy, which sold for £35 in 1879. It afterwards belonged to the Rev. William Makellar, and at his sale in November, 1898, realised £27. It is not at all a good copy; many of the leaves are soiled, and the margins have been cut close. Another *Confession of Faith*, which also belonged successively to Dr. Laing and Mr. Makellar, made £126 at this sale as against £62 10s. in 1879 and £50 in 1898. The book, which is a small 8vo, was printed at Edinburgh by Leprevik in 1561. A collection of sixty works dealing with the ill-fated Darien scheme realised nearly £300, a high price under the circumstances. This historic attempt to form a settlement on the Isthmus of Panama and control the trade of both the Atlantic and Pacific was projected by Patterson, the founder of the Bank of England. Out of 1,200 colonists, no more than about 30 returned. The climate accounted for the rest.

The Palis of Honoure, by Gawin Douglas, Bishop of Dunkeld, was reprinted by Pinkerton in his *Ancient Scottish Poems*, and is therefore available in a comparatively cheap form, which is just as well, for Copland's Edition of 1553 is excessively scarce. The Scott copy, wanting a blank leaf, sold for £95. It belonged at one time to Mr. B. H. Bright, and was sold to the Earl of Ashburnham in 1845 for £20 10s.; at the Earl's sale in 1897 it brought £81. Mr. Scott's method of collecting books was refined. Every volume he bought seems to have had some relation awaiting it in his library, or was destined to form a parent stock. He did not duplicate copies, as Heber delighted to do; he cultivated a society composed of different readings and versions, each book slipping into its appointed place with wonderful accuracy. Thus he had several old manuscripts of the *De Proprietatibus Rerum* of Glanville, and a dozen different editions, each remarkable for some special feature. The first translation in Spanish, 1495, realised

£53; the first Dutch translation, 1485, £80; and Wynkyn de Worde's fine production, printed without date, folio, £251. These copies were not immaculate, but they were, on the whole, good. Other very important books sold on the third day included Archbishop Hamilton's *The Catechisme*, printed at St. Andrews in 1552, small 4to, £141 (only about four copies known); a collection of pieces published at the time of the death of Henry, Prince of Wales, 1612 and later, £79; and the *Epistole et Tractatus* of St. Jerome, printed by Sweynheym and Pannartz in 1468, folio, £69. This was Mr. William Morris's copy, which realised £50 at his sale a few years ago. The bidding for the *Catechisme* above mentioned started at £2, and was very nearly "knocked down" for £5. Just at the moment everybody seemed to be half asleep.

One of the keenest struggles of the sale took place for the possession of a copy of the first edition of the *Basilikon Doron*, printed at Edinburgh by Waldegrave in 1599. It realised £174, as against £51 obtained in 1890 for what was probably the same book. Of this edition only seven copies were printed in a large italic letter, with two sonnets not to be found in any subsequent issue. The printer was sworn to secrecy, and King James, having got his limited edition, proceeded to disperse it "among some of his trustiest servants," as McCrie relates. Knox's *Liturgy*, or, as it is more frequently quoted, *The Book of Common Order*, is another scarce work that has greatly increased in value during the last dozen years. Mr. Scott paid £70 for his copy of the 1575 edition, printed at Edinburgh by Bassandynne (contemporary Scotch calf), and it now brought £109. Other books by Knox also realised substantial amounts, the most curious perhaps being *The first blast of the Trumpet against the monstrous Regiment of Women*, which this celebrated misogynist caused to be printed at Geneva in 1558. A good copy of this, the first edition, in morocco extra, sold for £23, while *The Historie of the Reformation*, printed at London by Vautrollier in 1584, small 8vo, brought £28. Before this volume was completed it was partially suppressed, and most of the copies were seized and destroyed by the Archbishop of Canterbury. However, a few copies of pages 17-560 escaped the holocaust. Other noticeable books sold on the fourth day included the only known copy of David Hume's *Illustrious Families of Angus and Douglas*, 1633, £60 (title and some preliminary leaves missing); King James the First's *Essayes of a Prentise in the Divine Art of Poetry*, 1585, £60 (several leaves mended); and the same author's *Poeticall Exercises*, 1591, with two other tracts, £80. A fairly good copy of the more celebrated *Dæmonologie*, 1597, small 4to, realised £31 (calf extra); Ben Jonson's *Royall and Magnificent Entertainment*, 1604, small 4to, £68 (morocco extra), and the composite book generally catalogued under Jordanus Nemorarius, commencing, *In hoc opere contenta (sic): Arithmetica decem libris demonstrata*, 1496, small folio, also £68 (morocco extra). From a certain expression used in the colophon to this last-named book, it is possible that a Scotsman had a hand in printing it. Hence its

importance north of the Tweed, and the high price paid for this copy.

The fifth and sixth days' sales were almost wholly taken up with the extensive and interesting collection of books and manuscripts relating to Mary, Queen of Scots, to which allusion was made last month. Prices ruled extremely high, much higher, in fact, than was expected. An autograph letter of the ill-fated Queen, consisting of fourteen pages, the same which sold for £40 at the Dawson Turner sale in 1859, now realised £900. A facsimile and translation of it will be found in the 93rd volume of the Scottish History Society's publications. Many people have been saying that this is the greatest amount ever obtained for an autograph letter, but they are manifestly wrong, for the number of AUCTION SALE PRICES for June, 1904, records the sale of a letter from Nelson to Lady Hamilton, which realised no less than £1,030. Sums like these may perhaps be justified, for relics of this kind are necessarily unique; but what can possibly be said in extenuation of the £101 paid for John Stubbs's *Discoverie of a Gaping Gulf*, printed in 1579? A few weeks ago a West End bookseller sold an equally good copy for £10 10s.; in 1888 a copy sold by auction for 30s., and in 1891 a very fine one brought £6 15s.; by 1898 the cost had still further advanced to £30 10s., but that was altogether exceptional, as indeed the West End bookseller, who doubtless knew of the circumstance, must have thought. According to Camden's *Life and Reign of Queen Elizabeth*, the Queen was much incensed at the publication of this book, and the author, as well as one Page, who had been caught "dispensing copies," had their right hands cut off with a cleaver in the market place at Westminster. Camden says: "I remember (being there present) that Stubbs, after his right hand was cut off, put off his hat with the left and said with a loud voice, 'God save the Queen.'" These were stirring days.

Patrick Cockburn's *In Dominicam Orationum Pia Meditatio*, 1555, a small booklet measuring some seven inches in height, is of extreme rarity, though the price paid for it (£201) seems excessive. It appears to be the first book which mentions Queen Mary by name and the second known work printed by John Scot at St. Andrews. It brought £45 at the Laing sale. The *Harangue de tres-noble et tres-Vertueuse Dame Madame Marie d'estuart*, printed at Lyons in 1563, is another very scarce book, which on this occasion sold for £101 (morocco extra), while *Udall's Historie*, printed in 1624, made £76. This copy was, however, extra illustrated with upwards of 200 portraits and plates, including no fewer than 40 portraits of the Queen. It is, of course, impossible to do more than briefly refer to this marvellous collection of works relating to Elizabeth's rival. Every book had its history, and sums of £40 or £50 are scattered about the catalogue in such profusion that one thinks nothing of them. Some 300 lots were devoted to this portion of the sale, and the total sum realised for them was about £4,700. It is more than doubtful whether such an extensive and important collection will be seen again in our time.

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Some other notable books have to be recorded, among them an unusually fine copy of the original edition of Pliny's *Historia Naturalis*, printed at Venice in 1469, by John of Spira. Only one hundred copies of this folio are said to have been issued; not a very surprising circumstance, seeing that all the very early printed books were published in small quantities (rarely exceeding 400 copies), and that this particular classic gave the rubricators much to do. All the capitals were painted in blue and red, the heading to each chapter was written, and the first page had been decorated with a fine border. This copy of Pliny's celebrated work realised £168, as against £60 obtained for a not immaculate example at the Earl of Crawford's sale in 1889. Landino's Italian version of the same book, printed at Venice by Jenson in 1476, folio, sold for £58. Two or three leaves were inlaid and several others slightly wormed, but on the whole the book was cheap enough, for it contained many large ornamental initials and painted miniatures of Thales, Scipio Africanus, Cato, Hannibal, and other old time heroes, including Pompey crossing in Charon's boat to a new and, it is to be hoped, better Pharsalia.

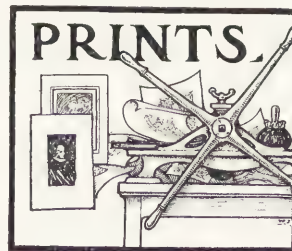
Among many important works sold on the last days of this important sale we notice Cardinal Pole's address *Ad Henricum VIII.*, c. 1536, which cost the Cardinal's brother his head, and on account of which he would certainly have lost his own, had he been but beguiled by Henry's specious promises and come within this realm of England. This book, a folio bound in half calf, realised £9 5s., while a copy of the first edition of *Henry VIIIth's Primer*, printed by Grafton in 1545, made £21. Some eighty volumes issued by the Roxburghe Club sold for £300 or thereabouts. This was a good representative collection, but it was not complete. Volumes were missing here and there, as, for example, *La Contenance de la Table*, 1816, and Gower's *Balades and other Poems*, 1818, while all those issued between 1829 and 1842 were absent as a series. The large collection of works on shipping, navigation, and naval affairs would, had it been sold in detail, have occupied two whole days, but the 968 lots were first offered at the reserve price of £1,000, and after some spirited bidding, sold to Mr. C. C. Scott, the son of the late owner of the library, for £1,510. This was a fitting end to what may fairly be described as a great sale. Had these books, gathered together with so much labour, been separated, they would inevitably have been lost for all time.

The remaining sales held during the month of April were relatively unimportant. On the 12th, Messrs. Hodgson disposed of a complete set of the publications of the Harleian Society, consisting of 83 volumes, imperial 8vo, for £30 (original cloth), and a presentation copy of the very rare *Ode to the Memory of Charles Lamb*, by Wordsworth, 1835, for £21. Only a very few copies of this four-leaved brochure are known. It was privately printed without any title or heading, but has the name of the author on the seventh page. A presentation copy from Wordsworth to E. Cookson sold for £28 in November, 1901, and in March the following year for £30.

At this same sale a complete set of the *Folk-Lore Society's Publications*, 51 vols., 1868-1902, brought £20. It included the two scarce extra volumes, Callaway's *Nursery Tales* and *The Religious System of the Amazula*, as well as Chamberlain's *Aino Folk-Tales* and *The Legend of the Holy Grail*. Of late years great interest has been manifested in Folk stories, which are seen to be no longer fairy tales and mere inventions, but, in many instances at least, valuable contributions to the manners and customs, the religious tenets and speculations of peoples who have long since vanished from the world's stage. Some of these stories can be traced to remote periods; to the days of Rome, Greece, and even Egypt. Mr. W. A. Clouston tabulates many of these tales in his *Popular Tales and Fictions*, an excellent work, published by the Blackwoods in 2 vols., 1887.

Messrs. Puttick & Simpson's sale of April 17th and following day practically brings the month to a close, Sotheby's catalogue of the 27th, etc., disclosing but a very miscellaneous collection of books, noticeable chiefly as having belonged in part to the late Mr. Fraser Rae. It is, indeed, only really necessary to mention one book remarkable for its rarity, viz., Handel's *Suites de Pieces pour le Clavecin*, a quarto printed for the great musician at London about the year 1720. This sold for £8 15s., a small enough amount, seeing that but three or four copies are known to exist.

CHRISTIE'S held their first print sale in April on the 4th, the catalogue containing some items from the collection



of the late Justice Wright. One of these, *Lady Hamilton as Nature*, after Romney, by H. Meyer, a fine first published state with wide margin, realised £357. Last season a copy in the same state went for £320. Other prints sold included *The*

Fair Moraliser, after Cosway, by Bartolozzi, in colours, which made £68 5s., and a pair of prints by W. Ward, *Inside of a Country Alehouse* and *Outside of a Country Alehouse*, for which the same sum was given.

The sale of Mr. H. G. Huggin's collection of engravings of the early English school, at Christie's on the 11th, produced exceptionally good prices, the total amount realised being £6,140. The highest price during the day was obtained for the last item in the catalogue, a superb first state of *Countess of Harrington*, by Valentine Green, after Reynolds, which aroused spirited bidding, until knocked down for £682 10s. Next in importance were a first state of *Lady Elizabeth Compton*, by the same engraver, which made £525, and *Mrs. Pelham Feeding Chickens*, by W. Dickinson, after Reynolds, went for 390 gns. In 1901 a fair impression of the first realised 130 gns., and a copy of the latter print realised the identical sum paid for it in April.

The sale of a complete set of the *Cries of London*, after Wheatley, in colours, was somewhat disappointing after the 1,000 gns., 510 gns., and 800 gns., for which similar sets have changed hands previously. The set realised £409 10s., a by no means exorbitant sum for such an excellent set.

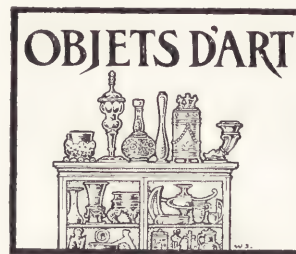
A copy of that rare print, *The Daughters of Sir Thomas Frankland*, by W. Ward, after Hoppner, a superb first state, with title in open etched letters, which has on two occasions realised over 600 gns., went for £588; a first state of *Lady Charlotte Legge*, by Grozer, after Romney, made £105; and a first state with wide margin of *Countess Cholmondeley and her Son*, by C. Turner, after Hoppner, was secured for £231.

The famous plate, *Mrs. Carnac*, by J. R. Smith, after Reynolds, the first state of which realised £1,218, the record price for a print, in 1901, was represented by a second state, which fell to a bid of £69 6s.; and a second state of *Lady Bamfylde*, by T. Watson, after Reynolds, made £90 6s. For a first state of this print £504 was given in 1901.

Messrs. Sothebys held five sales of engravings during April, but at only two of them were prices realised worthy of mention here. The first, on the 14th, consisted of a varied collection of portraits, sporting and military subjects from various sources, the 150 items producing £822. The highest price obtained was £66 for a proof of Marchi's plate after Reynolds's well-known portrait of Oliver Goldsmith. A fine early impression of Greuze, *Le Baiser Envoyé*, by C. Turner, made £45; a pair of colour prints by Earlom, after Wheatley, *Preparing for Market* and *Going to Labour*, realised £36 10s.; a fine proof before letters of Mrs. Abingdon, by Elizabeth Judkins, after Reynolds, went for £30, and the same sum was given for Morland's *Constancy and Variety*, by W. Ward, printed in colours. At the other sale, held on the 17th, an extensive collection of 565 drawings by Old Masters, including many ascribed to Boucher, Rembrandt, Rubens, Andrea del Sarto, and other masters, failed to produce a higher bid than £85, and the same purchaser acquired for £150 a collection of 50 studies for portraits, in pen-and-ink and chalk, by Sir Joshua Reynolds, mounted in a volume formerly the property of a grand-niece of the famous artist.

Christie's rooms on the 17th and 18th were occupied with the engravings and etchings the property of the late Mr. C. H. T. Hawkins, the late Rev. William Esdaile Richardson, and others. On the first day two fine etchings by Sir F. Seymour Haden, *A River in Ireland*, and *Entrance to Calais Harbour*, realised £84 and £60 18s. respectively; Dürer's *St. Hubert and Melancholy* made £178 10s. and £173 5s.; a second state of Rembrandt's portrait of himself leaning on a stone sill went for £115 5s.; a similar state of the same artist's portrait of *Jacob Lutma* for £273; his portrait of *Jan Cornelius Silvius*, £105, and *Burgomaster Six*, £126. On the second day the most notable item was a black and white chalk drawing, *A Head of a Child*, attributed to Fra Bartolommeo, which made £60.

THE sale of the collection of objects of art, the property of the late Mr. Henry Willett, of Arnold House, Brighton,



at Christie's on the 7th, brought together a large gathering, the day's sale producing just short of £2,850. Prices generally were low, and over a third of the day's total was obtained for two items—a bronze relief by Peter Fischer, of Aristophanes, 9 in. high,

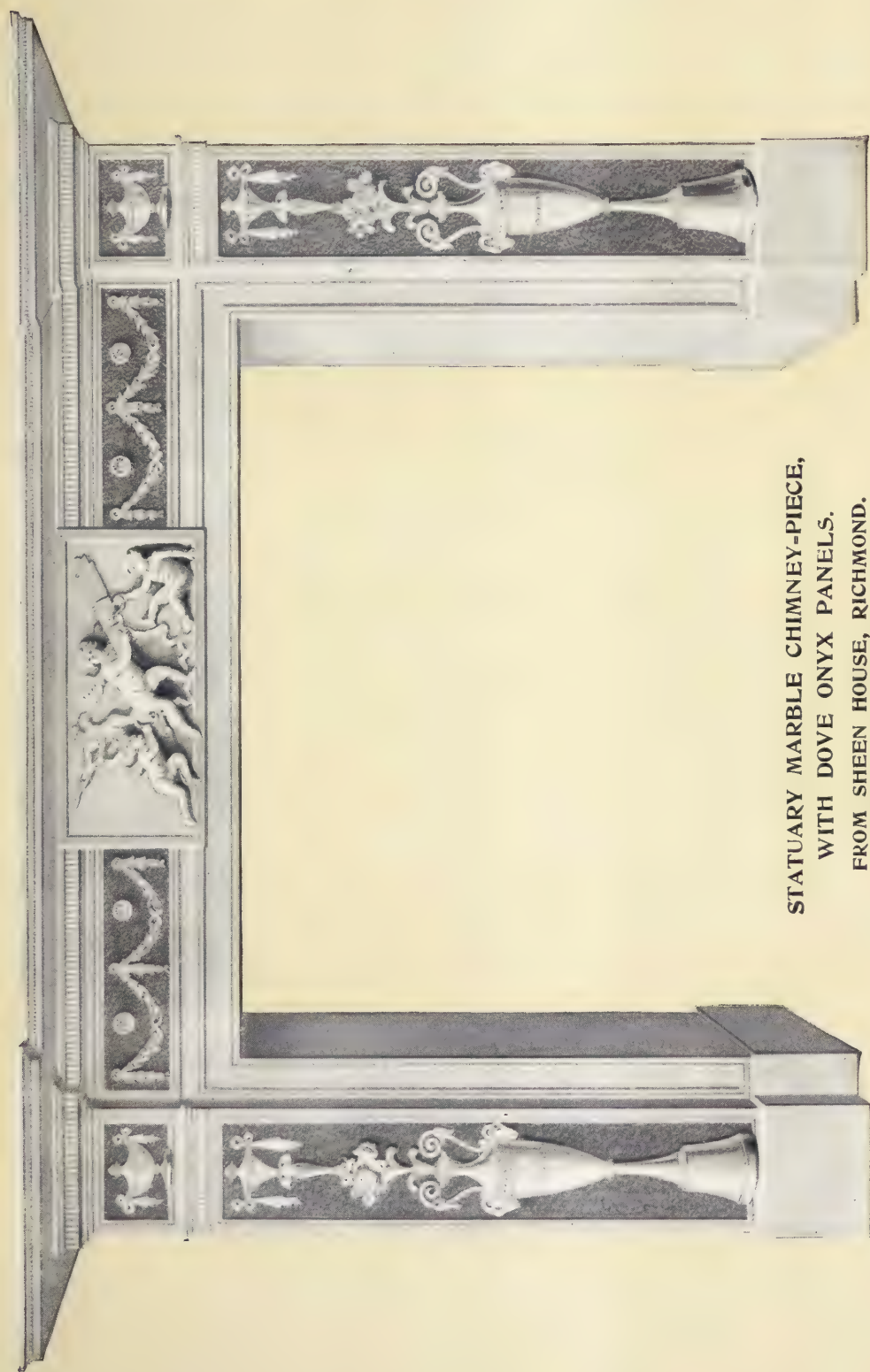
which was secured for £630, and a pair of relief portraits in bronze, representing Louis XII. of France and his third wife, Princess Mary of England, fine examples of French work of the 16th century, for which £399 was given. Only one other lot need be mentioned, a series of thirty-nine onyx cameos of the Renaissance, engraved with scenes of the life of our Lord, which were acquired for £110 5s.

Christie's rooms on the 14th recalled the eventful days of the Hawkins sale last season. The room was crowded to excess, and many well-known collectors were present. The attractions were numerous, but nothing of great importance was sold until a superb old Chinese oviform vase, with brilliant black enamelled ground, was put up. Though the bidding only opened at 100 gns., the price soon reached 1,500 gns., and was eventually knocked down for £2,047 10s. An exceptionally high figure; it is more remarkable as the vase was damaged on the neck.

Following this came a superb Sèvres oviform vase and cover, the companion of which is in the Royal Collection at Buckingham Palace. It stands 16½ in. high, and bears the date-letter for 1763. Painted by Dodin when he was at his best, the greater portion of the body, base, and cover is gros bleu with gilt enrichments. Reserved in white around the centre of the vase are four shield-shaped panels, the principal of which is painted with a shepherdess, sheep, and boy playing the bagpipes, in a landscape, in the manner of Lancret. The other panels are also finely painted with large bouquets of fruit and flowers modelled in relief. From an opening offer of one thousand guineas the bidding did not cease until £4,200 was reached, at which price the hammer fell.

Many other fine items were also sold. A pair of fine miniatures of Henry, Prince of Wales, by Isaac Oliver, and a lady by John Shute, painted in gouache on a playing card, were purchased for £556 10s.; £546 was given for an ivory shuttle-shaped box, mounted with gold borders, the lid set with a miniature portrait of Lady Wyldbör Smith, by G. Engleheart; and £1,155 secured a gold ewer and rose-water dish made by Charles Duron, of Paris, after a design by the celebrated Flemish artist, Briot. It weighs 202 ozs. 19 dwts., and was formerly the property of Baron Archiell Seillière.

Amongst the porcelain a pair of *famille verte* ewers, with mask spouts and pierced necks, went for £220 10s.; a pair of *famille verte* oviform vases and a beaker made



STATUARY MARBLE CHIMNEY-PIECE,
WITH DOVE ONYX PANELS.
FROM SHEEN HOUSE, RICHMOND.
DESIGNED BY ROBERT ADAM.

TO BE SEEN AT
LITCHFIELD'S GALLERIES,
3 BRUTON ST., BOND ST., LONDON.

In the Sale Room

£178 10s.; a similar ewer and cover realised £173 5s.; and a pair of old Chinese powdered blue beakers produced £409 10s.

Some high prices were obtained for some old English furniture, the property of the Governors and Trustees of Tancred's Charities, removed from Whixley Manor House, Cattal, Yorkshire. A Queen Anne marqueterie cabinet with folding doors, elaborately inlaid with fine arabesque foliage in marqueterie, with brass drop handles, 65 in. high, 41 in. wide, made £357; a Louis XV. small marqueterie table, inlaid with sprays of flowers, 31 in. wide, went for £141 15s.; a Louis XVI. marqueterie commode, mounted with ormolu, 50 in. wide, for £152 5s.; a Chippendale armchair of unusual design, the back in emulation of an Italian chair, boldly carved with wave ornament and scrolls, on square fluted legs carved with rosettes, and with shaped stretcher, £199 10s.; and an oblong stool by the same maker, on legs boldly carved with lions' masks and legs, and claw feet, 34 in. wide, £126.

A few other notable pieces of porcelain must be mentioned. A set of three old Chinese *famille verte* vases, enamelled with ladies, 18 in. high, £483; a Sèvres oviform vase and cover, fitted as a clock, £86 2s.; and a pair of old Chinese figures of parrots, enamelled green and mauve, mounted as candelabra, with Louis XV. ormolu flower-branches for two lights each, £141 15s.

Messrs. Chancellor & Sons held an important three days' sale of the contents of 38, Grosvenor Place, the residence of Sir Richard H. Wyatt. The chief item was a Swansea dessert service with blue, red and gilt floral decorations. Complete services of this ware are by no means common, as the factory was only in operation for a short period, and never got over the technical difficulty of ensuring a good result in the firing. The set was secured for £367 10s., and a pair of Nantgarw bowls, covers and stands, of similar decoration, made £105.

An interesting item was sold at Christie's on the 18th. An Elizabethan oak bedstead, carved with terminal figures, floral ornaments, and gadrooning, and inlaid with arabesque foliage in marqueterie of coloured woods, the columns at the foot carved with large baluster ornaments. It was formerly in the possession of John Wesley, the famous Divine, and realised £147.

THE sale of old English silver plate, held at Christie's on the 6th, included some fine silver of the Carolian period and some early English Apostle spoons. The first item of note was a Charles II. plain peg tankard, 6 in. high, York hall mark, 1670, by Thomas Mangy, 21 oz. 13 dwt., which made £9 5s. per oz.; a porringer, with flat cover, of the same period, 4½ in. high, 1676, maker's

mark W.M., linked with crown above, 17 oz. 14 dwt., £12 per oz.; and a Charles I. plain goblet, with V-shaped



bowl, on baluster stem and circular foot, 4½ in. high, 1633, maker's mark H.S., with mullet below in shaped shield, 5 oz., £16 5s. per oz., the highest price during the sale. A fine Queen Anne tumbler-cup, with the Newcastle hall mark, circa 1708, date letter,

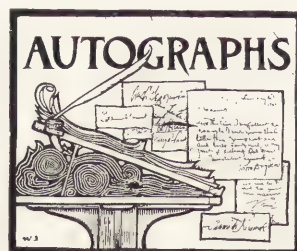
black letter G, by Thomas Buckle, of York, 1 oz. 17 dwt., made 10 gns. an oz.

Of the spoons the most notable was a James I. Apostle spoon, with figure of Saint Peter, 1609, maker's mark, a crescent or C enclosing W, which made £30.

On the 13th, that well-known collection of Apostle and other spoons formed by Mr. E. E. Brand, of the Mansion House, Cathedral Yard, Exeter, many of which were shown at the exhibition of silversmiths' work held at St. James's Court, Buckingham Gate, in 1902, and illustrated in the catalogue, came up for sale. Though the collection contained over eighty items the total amount obtained was under £1,200, an average of about £15 per spoon.

The most notable items were two Henry VIII. spoons, one with finely moulded hexagonal cone top, showing traces of gilding, London hall mark, 1538, maker's mark, a spear head in jagged oval, making £150; and the other, a seal top, also with traces of gilding, the seal engraved with initials E.C.G., London hall mark, 1544 (the first year of the lion), maker's mark, a crab, going for £80.

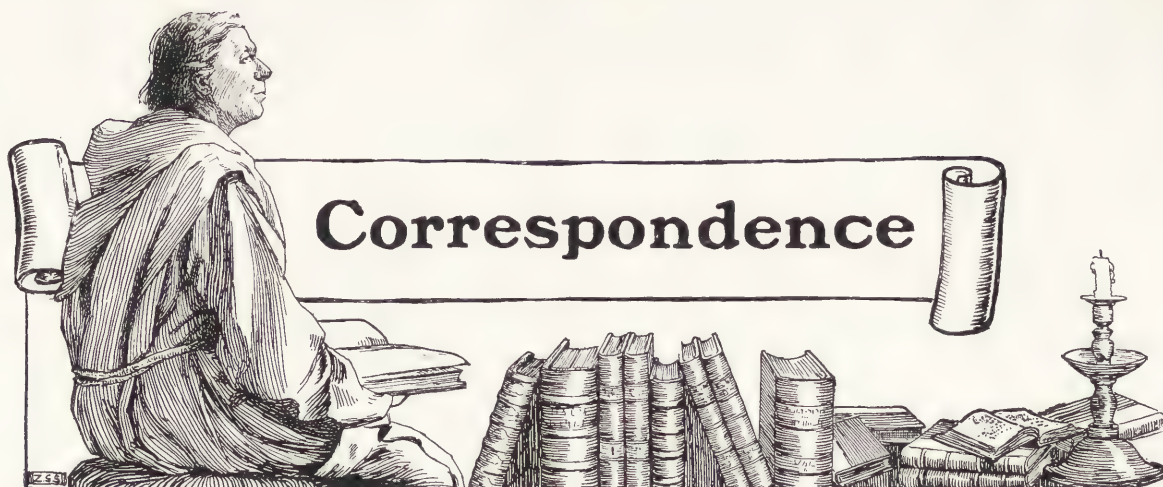
SOME high prices were obtained at a sale of autograph letters and historical documents held at Messrs.



Sotheby's rooms on the 13th, the day's sale producing over £2,000. A four-page letter from Henrietta Maria, Queen of Charles I., to her son, Charles II., in French, made £151; one from the same to Mr. Long, also in French, £51; £48 was paid for a letter

from the Royalist General, James Graham, Marquis of Montrose, to the King, dated 4th Sept., 1649; and a letter from Abraham Cowley, the Poet, to Mr. Long, on French matters, realised £64.





Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of a free answer in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisalment, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

Queries

Can any reader oblige with particulars as follows:—4,530.—The Swedish painter, Count Hjalmar Mörner, spent many years in this country. Has he left behind any designs or pictures?

4,232.—A correspondent wishes to ascertain the date of death and age of B. Flessier, a painter who lived in the Strand, near the Fountain Tavern, during the reign of Charles II.

ANSWERS TO CORRESPONDENTS

Books

The Wide Wide World, 1864; Family Secrets, 1841, etc.—5,393 (Clay Cross).—These books are of very small value.

Bell's Shakespeare, Smollett's Travels.—5,220 (Brixton).—Your editions of these books are of small value.

Old Prayer Book.—5,197 (West Kensington).—You do not give sufficient details concerning this as to date, size, binding, etc. We must have the volume of *Old Law Reports* for inspection before we can value.

Dibdin's "All's One to Jack."—5,273 (Carlisle).—The book of old songs containing this piece is only worth a few shillings, but as your copy bears Dibdin's autograph it might realise a slightly higher price.

Leigh Hunt's Poetical Works, 1832.—5,428 (New York, U.S.A.).—This is worth about 30s. Longfellow's *Divine Tragedy, 1871*, and *Poems, 1846*, and Ruskin's *Unto this Last, 1862*, about £1 apiece. Your copy of Wilson's *Wonderful Characters* is a reprint, of little value. *Welfert's Roost, 1855*, by Washington Irving, is worth a few shillings. You do not give sufficient particulars of the *Life of Chaucer* and *Caricature History of the Georges* to enable us to appraise them. We must know name of author, publisher, and date of issue. The foregoing prices are given on the assumption that the copies are clean and perfect, but when sending enquiries regarding books, it is advisable to describe the condition, style of binding, etc. The other works on your list are of very trifling value.

Country Magazine, etc.—5,109 (Heaton Chapel).—Your second list of books contains no item of importance.

Historic, Military, and Naval Anecdotes, 1819.—5,084 (Axminster).—If complete this book should be worth £5 or £6.

Vanity Fair.—5,085 (Birmingham).—The first edition of this work is valuable, but we should prefer to see your copy before assigning a definite price.

Salisbury and Winchester Journal, 1785.—5,123 (Maidenhead).—There is no great commercial value attached to single copies of old newspapers, although bound volumes generally find a good market. For information re *Cook's Voyages*, see answer to 5,270 (Brondesbury).

Breeches Bible.—5,388 (Llandudno).—Bibles cannot be valued unless full particulars, such as name of printer, date, size, binding, are given. It is, of course, better still if the volume is sent for inspection.

Imperial History of England.—5,291 (Cleator Moor).—You do not say whether you have this work complete, nor give any particulars as to its binding and general condition. The book of *Annotations upon the Bible* is valueless.

Rogers's Italy, 1830.—5,271 (Bridgwater).—The value of this work has been frequently given in our columns. It is worth, on an average, two or three pounds, though if the plates are exceptionally fine impressions, it would realise rather more.

Cook's Voyages.—5,270 (Brondesbury).—This work was issued between 1773 and 1784 in 8 vols., together with 3 folio atlases of plates, and complete is worth about £5. The 4 vols. which you have should realise about half this sum. The old histories are of very trifling value.

Goldsmith's Vicar of Wakefeld, 1812.—5,206 (Rhyl).—This is not one of the valuable editions of this work. Your *Dryden* is also of little worth.

Books of Music.—5,203 (Llyswen, R.S.O.).—Your two books are not of sufficient interest to merit attention from collectors.

Knight's Old England.—5,201 (Ashchurch).—Works of this character possess little value.

Engravings

Herring's "Sketches on the Road."—4,729 (Pontefract).—Send your two-colour prints of this series, *Coach Horses* and *Post Horses* for our inspection. We will then advise you the best market for disposal and the price they should realise.

"The Scotch Gamekeeper" and "The English Gamekeeper."—4,973 (Cheltenham).—These plates were engraved by Fred Stackpoole, A.R.A., after Richard Ansdell, R.A., and are still in publication by Messrs. Graves. There is no premium on the original price, artist's proofs being still obtainable at 5 guineas, before letters state 3 guineas, and ordinary prints 1 guinea.

Coloured Transfer Pictures on Glass.—4,248 (Walsall).—Your sketch shows a somewhat rare subject, and if they are genuine old transfers the value is probably about £4 or £5 each, but much of course depends upon the state. The original portrait of *Lord Heathfield*, from which Bartolozzi engraved this plate, was painted by Sir Joshua Reynolds, and now hangs in the National Gallery. Your statement, "painted by A. Poggi," can probably be accounted for by a mis-reading of the word "printed."

[Continued]

Answers to Correspondence

Engravings—continued

Coloured Prints and Line Engravings.—4,945 (Cheltenham).—The portraits of the Duke of Wellington and Lord Nelson, in colours, and the line engraving after Watteau should fetch £3 or £4 apiece. The other subjects mentioned in your list are of very little value from a collector's point of view.

Colour Print, etc.—4,727 (Cardiff).—Your engravings are of little value.

"Vale of Dedham," after Constable, by John Lucas.—4,700 (Leyton).—You are evidently comparing this engraving with an india proof of *The Rainbow, Salisbury Cathedral*, with which it has no connection, other than being the work of the same artist. The subject is popular, and ordinary prints may realise anything from £1 up to £10, according to state. The other print you describe is of no importance.

J. Emes, J. Heath.—4,919 (Forest Hill).—Battle scenes by these engravers and the rural cottage scene by John Burnet would not find a market at more than a few shillings apiece.

"Les Jeu des Quatres Coins," after Lancret; "The Destruction of the Bastille," after Singleton.—4,917 (Dublin).—These prints are worth about £1 each. We do not know the legend of the apotheosis you refer to, but the value of the engraving is probably not great.

"Silence," and "The Guardian Angels," by Bartolozzi.—4,915 (Stourbridge).—From your description you evidently possess French copies of these prints, which are almost valueless. Engravings by W. B. Cooke bring very little.

After Hogarth.—4,910 (South Shields).—You only possess 8 prints out of a set of 12, and the complete set now-a-days, when Hogarths are in such little demand, can be bought for £2.

Mezzotint by J. R. Smith.—4,911 (Adderbury).—Your print is doubtless the first published state, as you believe, but the value is not more than £2 or £3.

"The Fox Chase," after F. C. Turner, by Chas. Hunt.—4,906 (Widnes).—This print if the colours are fine would fetch about 30s. to £2, but the other work is of little value.

James Pollard's "Mail Coach in a Flood."—4,873 (Leighton Buzzard).—It is impossible to say whether your print is genuine without a personal inspection. This engraving was being reprinted rather more than twenty years ago, but if you can answer for it for thirty years the chances are in its favour.

G. Scorodomoff.—3,727 (Cambridge).—The only plate after William Hamilton recorded of this engraver is an oval, entitled *La Matrone d'Ephèse*.

"Lady Manners," "Mrs. Benwell," "Mrs. Mills," "Mrs. Cosway."—4,740 (Dundee).—These portraits are in much request, and would certainly repay the outlay necessary for a reliable valuation. The other prints mentioned in your list are of little importance.

"Prince Charles," by Strange.—5,329 (Burnham).—In fine state this portrait is worth £4 or £5.

"Sir John Ball and Family at Boulogne."—4,990 (Tenterden).—This is one of the ordinary caricatures which were published in such large quantities about a hundred years ago, and only worth a few shillings as a curiosity.

"William, First Lord Paget," after Holbein, by S. W. Reynolds.—4,812.—This is a rare portrait, and we believe it to be, as you say, a private plate. To any private collector requiring the subject the print would be worth a great deal, but in a public sale it would not be likely to realise very much.

J. Ward, W. Ward, Earlom, etc.—4,398 (Rotherham).—Some of the prints mentioned in your letter are of very considerable value in "right" state, and would sell well at Christie's or Sotheby's.

"Gleaning," after Westall, by W. Ward.—4,666 (Grimsby).—Being varnished, £1 would be a good price for your print.

French Coloured Lithographs.—4,753 (Trowbridge).—These have little monetary value.

"The Favourite Rabbit" and "Tom and his Pigeons," after J. Russell, by C. Knight.—4,776 (Hoxton Market).—Printed in colours, worth £3 to £5; plain about £1 or 25s.

"Prince Consort," after John Lucas, by Samuel Cousins.—4,888 (Worthing).—Proof before title worth about £1 or 30s. Judging from the two photographs, the Italian engravings evidently represent the celebrated frescoes in the

Vatican, and the complete set should fetch £3 or £4. The book of Hogarth's Works, printed from restored plates, is very unsaleable, £4 or £5 being the utmost value. The other prints on your list are of trifling value, and the oil painting it is, of course, impossible to appraise without a personal inspection.

"Encampment at Brighton" and "Departure from Brighton," after Wheatley.—4,496 (Hull).—This pair in black would fetch about £20, but if your prints are in colours they are worth considerably more.

"Pointer and Hare," after Morland, by Scott.—4,768 (Lewisham).—This is worth about 30s., but the other prints enumerated in your list are of trifling value.

"Birth of Otway," after Westall, by Agar.—4,741 (Worcester).—The price of a good impression is about 25s. to 30s. The other two prints you describe, published respectively in 1704 and 1777, cannot be from steel plates, as these did not come into general use in substitution for copper until about 1820. They are, however, of no commercial value.

Indian Curios

Silk Embroidered Shawl.—4,895 (Tring).—Your old Indian shawl may be worth a few pounds, but it is difficult to specify any sum without seeing the quality, condition, etc.

Medals

Chas. II. Coronation Medal.—5,021 (Nottingham).—Value about £1.

Miniatures

Thomas Hull.—4,646 (Whitehaven).—This miniature painter was an exhibitor at the Royal Academy between the years 1775 and 1800, for which period 73 entries are placed to his credit. He has never, however, attained any recognized standing among connoisseurs, and his miniatures seldom fetch any price of importance under the hammer.

W. Thomson.—4,828 (New Cleethorpes).—This is probably a modern artist, and the miniature of little value, although it is impossible to say definitely without seeing the work.

"H. P., 1674."—4,934 (Cheltenham).—We are unable to identify this artist from your particulars. Could you send the miniature for our expert to see? We might then be able to judge from the technique and colouring the probable painter of the work.

Old Ornaments

Order of the Garter.—4,819 (Enfield).—The old solid silver stars of this order would find a market, but there is very little value attached to those in silver thread.

Bradford Volunteers.—4,229 (Jersey).—The articles depicted in your sketch are not epaulettes but gorgets, an ornament worn by officers in the early part of last century. They were worn suspended from the neck as a badge, and were really an academic survival of the old breastplate.

Paris Siege Relics

Letter Sent per Balloon.—4,861 (Worcester).—See answer to correspondents 4,571 (Liverpool) and 4,624 (Shrewsbury), in the March issue.

Pictures

Francis Holman.—4,776 (Hull).—This artist's pictures rarely make high prices at auction. An oil painting of *Vessels at the Mouth of the Thames* realised 26 gns. at Foster's in 1903.

R. S. Bennett, 1848; E. C. Coates, 1803; and J. F. Phipps, 1832.—4,883 (Ascot).—These artists are not of any note, and do not appear to have contributed to any of the principal London exhibitions of the period indicated by your dates. The value of the pictures depends of course upon their artistic merit, but we do not think this is likely to be great.

George Lambert.—4,852 (Teignmouth).—This artist, who practised in London during the first half of the 18th century, created considerable fame as a theatrical scene-painter, and is also credited with being one of the first English painters to treat landscape with a pleasing and picturesque effect. For many years he held the post of principal painter at Covent Garden, but the majority of his productions in this connection perished in the fire of 1808. The Foundling Hospital, however, possesses a landscape by him, and his works have been preserved to us by the engravings of Vivares, Mason, etc., which are much esteemed.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

141 (Croydon).—The Order of St. Michael and St. George was instituted, by Letters Patent, the 27th of April, 1818, and enlarged and extended in 1868, and again in 1877. The Statutes enable the Sovereign to confer the dignity on natural-born subjects of the Crown as may have held or shall hold high and confidential offices within the Sovereign's Colonial possessions, and in reward for services to the Crown in relation to the Foreign Affairs of the Empire. The badge is a gold cross of fourteen points of white enamel, edged with gold, having in the centre, on one side, the Archangel St. Michael encountering Satan, and on the other, St. George on horseback encountering a dragon, within a blue circle, on which the motto of the Order is inscribed.

149 (New York).—Sir Robert Sloper, K.C.B., was the son of William Sloper, of West Wood Haye, Berks, by Catherine, daughter of General Hunter. William Sloper was Deputy Cofferer to George III., and was elected M.P. for Camelford in 1722, Great Bedwin in 1727, Camelford, again, in 1741, and, once more, in 1747, represented Great Bedwin. Sir Robert, who married Jane, daughter of Chief Justice Willes, became a Major-General in 1777, was created K.C.B. in 1788, and was promoted Lieutenant-General in 1796. He died in 1804, and was buried in the chancel of East Wood Haye Parish Church. There was a local tradition that the Berkshire estate was won at a game of cards, and that there was a picture at West Wood Haye House representing the circumstance.

154 (Newcastle).—John Beauchamp, of Holt, who was created Baron Beauchamp of Kidderminster in 1387, appears to have been the first instance of the creation of a Barony by *Letters Patent*. Lord Beauchamp never, however, took his seat in Parliament, as he died shortly after his elevation to the peerage. The dignity expired on the death of his son without issue in 1420. In former days it was thought necessary to invest, with robes, in open Parliament, the newly created barons, but these ceremonies were discontinued in 1615, the legal advisers to the Crown having declared that the Letters Patent constituted a sufficient creation. Public investiture is expressly dispensed with in the patents of more recent date.

159 (Leamington).—There are no descendants in the male line of Sir Leonard Chamberlain. He was a son of Sir Edward Chamberlain, K.B., of Shirburn Castle, Co. Oxford, by Cicely, daughter of Sir John Verney, and he married four times. He was appointed Governor of the Isle of Guernsey in 1553, and died there in 1560. Shirburn Castle eventually became the property of John Chamberlain, grandson of John, second son of Sir Leonard, who married Catherine, daughter of Francis Plowden, of Plowden, and left two daughters and co-heirs. The younger married John, tenth Baron Abergavenny, and died without leaving issue. The elder daughter, Mary, married Sir Thomas Gage, Bart., of Firle, and, after his death, Sir Thomas Goring, Bart. The estate passed to Joseph Gage, her second son, and, on his death, to Thomas Gage, who was created Viscount Gage, and who sold Shirburn Castle to the first Earl of Macclesfield, from whom it has been inherited by the present Earl.

167 (New York).—No memoir of Richard Oswald has been published, but constant references to him are to be found in the contemporary diaries and memoirs, especially in *Franklin's Memoirs*, in which there are numerous letters to and from him. For many years he was a merchant in the City of London, and appears to have purchased the estate of Auchincruive, Co. Ayr, in 1759, and died there in 1783.

173 (Bath).—(1) The *Rolls of Parliament* extend from 1278. (2) The *Journals of Parliament* begin in 1509 for the House of Lords and in 1547 for that of the Commons. The Journals for both Houses have been printed with voluminous calendars and indexes, and Varden's *General Index* (1547—1714) had better be consulted. (3) The *Patent Rolls* date from 1201, and contain grants of land and offices, markets and fairs, confirmations, licenses to fortify, licenses for the election of bishops, abbots, etc.

177 (London).—An earl has been officially addressed by the Crown as "Our right trusty and right well-beloved Cousin" for several centuries. According to Blackstone, this mode of address is as ancient as Henry IV., by whom it was first adopted; that prince, being either by his wife, his mother, or his sisters actually related or allied to every earl in the kingdom, artfully and constantly acknowledged that connection in all his letters and other public acts; whence the usage has descended to his successors, though the reason has long ago failed.





LOUISA MILD MAY

The delicious Sensibility that swam in her charming black eyes, gave her, an air which rendered her wholly irresistible

Kelly



THE lover of art who finds himself in Montreal and proceeds to investigate the art treasures possessed by the energetic inhabitants of that prosperous city, will be astonished at the results of his search. He will discover not one or two, but some dozen or more collections of importance. He will see really splendid examples of almost all the chief schools of painting — renaissance and modern. He will find this wealth of pictures possessed by men of action whose time is mostly occupied in handling affairs of public moment, and whose leisure alone can be bestowed upon the acquirement of the knowledge which the formation of such collections implies. The Montreal collectors are by no means puppets in



PHILIP IV.

BY VELASQUEZ

the hands of dealers ; one and all of them choose for themselves. This is emphatically true of Sir William van Horne.

The builder of the Canadian Pacific Railroad and of railroads in Cuba, Central America, and elsewhere—architect too, and farmer on a large scale, has been a collector from boyhood. He began with fossils, and grew to be one of the chief authorities on the palæontology of N. America. His collection of fossils of certain formations is, I believe, the best in the world, and was presented by him to an American University. His art tastes grew up in boyhood, and were nourished by the habit he then formed of drawing each new fossil that came into his possession. He was soon



"CAVALIERS"

BY VELASQUEZ



OCTOBER WOODLAND, COVENHOVEN

BY SIR WILLIAM VAN HORNE

Sir William van Horne's Collection

attracted by Oriental pottery, which he collected with enthusiasm. Of each piece he made a full-size coloured drawing for his elaborate catalogue and a tiny drawing for his little book. These tiny drawings are microscopically finished, and one must use a glass to see the detail. They are the work of their maker's leisure in the small hours of the morning.

It was natural that he should be led on from such beginnings to catholic art collection. The house he built is a monument of his own design, and is admirably suited to set off the variety of precious things that it contains—furniture, bronzes, pottery, pictures, and what-not. It is impossible to write of these things at length. The pictures are of a high average of excellence. There are several masterpieces that would be welcomed in any museum in the world. I remember a splendid Rousseau which the National Gallery would

rejoice to possess, besides other fine pictures of the Barbizon school.

Amongst the old masters my own special tastes were gratified by sight of one of the most charming early sixteenth century Flemish pictures that exists. It is a little panel-painting of the Magdalen in a charming landscape, painted, no doubt, at Antwerp or Bruges about 1520, perhaps by Adrian Ysenbrandt. A lovely picture of St. Agnes, wrongly ascribed to Quentin Matsys, painted by the same hand and from the same model, has been shown at the recent

exhibitions at Bruges and Düsseldorf, and greatly admired.

Sir William's Spanish pictures are amongst his most valuable possessions; they include two that bear the great name of Velasquez, one of these is a splendid full-length of Philip IV., painted about 1644. It does not repeat any of the

well-known full-lengths so far as I can remember. It comes closest to the Dulwich portrait in pose and lighting, but the costume is altogether different, and so is the position of the right arm. The other canvas ascribed to Velasquez is a picture of remarkable interest and charm; of its history I know nothing, but its Velasquian character is obvious, and its pictorial qualities are very great. It is painted with a masterly freedom of which no black and white reproduction can convey an idea. The elevation of the figures above the



MAN IN BLACK

BY FRANS HALS

level of the spectator, so that they are projected against the sky, and their treatment, recall the well-known little canvas in the Louvre, painted about 1647, with which this picture challenges comparison. The admirable composition will be apparent to every reader, but the harmony of the colours, the variety of the textures, the glitter of metal, the gloss of satin, as well as the permeation of atmosphere, can only be felt in the presence of the original.

The Dutch pictures of the seventeenth century are no less worthy of attention. I do not clearly

NICHOLAS MAES

A. CUYP

VERMEER

REMBRANDT



A CORNER IN THE RECEPTION ROOM



A CORNER IN THE HALL

remember the Rembrandt or the Vermeer, but there is a portrait of an old lady reading, by Nicholas Maes, which it is impossible to forget. The subject was a favourite with the artist; a well-known picture in the Brussels Gallery is of this type; a drawing in the Albertina may be connected with it. Maes' best pictures all belong to his early period, when he was strongly influenced by Rembrandt. Many may remember the admirable representation of an old woman saying Grace,

than power of sight; in Frans Hals both powers were united in a singular harmony.

Another Dutch painter—no less fine in his way than Frans Hals—was Carel Fabritius, who was killed by a gunpowder explosion at Delft at the early age of thirty-four. As an artist he is most closely allied to Vermeer, on whom he exercised as powerful an influence as Rembrandt had had upon him. Genuine pictures by him are very rare. Sir William van Horne possesses a "still life" on which



A VIEW OF HAARLEM BY J. RUYSDAEL

which is in the Amsterdam Gallery. Sir William van Horne's canvas is no less excellent, and appears to be of about the same date. He also possesses a fine half-length portrait of a man, by Frans Hals, dated 1639, a characteristic example of the free and powerful work of the painter's middle period. It would scarcely be possible to see the man more vividly if he stood alive before us than we can see him through the medium of this picture. This, in fact, is how Frans Hals saw him, with eyes that could see as few men's can. The greatness of a painter consists quite as much in his capacity to see as in his power to set down in paint what he sees. Some have more power of expression

I was fortunate enough to detect the traces of his signature. It is one of his earliest works, more patient and laborious in execution than those made in the fulness of his power, but thoroughly painter-like in conception and handling.

A fine landscape, a view of Haarlem from the bleaching grounds, so favourite a subject with the local painters, is ascribed to the great Jacob Ruysdael. It resembles, but is not identical with, a view of the same subject in the Hague Gallery. Another has found its way into a private collection at Philadelphia. In all three the sky goes for much in the general effect, the earth being little more than foreground to it. Most

Sir William van Horne's Collection

people think of Ruysdael mainly as painter of waterfalls or of assemblages of trees; such subjects, in fact, were very pleasing to him, and his greatest pictures are probably of the latter kind. Here he treats a subject which other painters had handled before him with conspicuous success. The flat land of Holland seen from the low elevation of the

amongst the hills about Bentheim on Summer wanderings, it was not because he could not, when he pleased, behold and render the beauty of the homely land that lay around the cities of Holland.

These are by no means the only fine Dutch pictures in the collection we are discussing; it also contains examples of Albert Cuyp, Van der Helst,



PORTRAIT OF A YOUNG MAN

BY ANSUINO DA FORLI

dunes would not have seemed to painters of an earlier day as likely to interest the purchasing public. In the early days of landscape art it was thought that surprising forms of hill or rock were necessary elements of a beautiful view. The Dutch, to whom the land they had won from the sea and held by the sword was doubly dear, taught the world that flat country is as picturesque as any piled intricacy of precipitous peaks. Ruysdael knew the fact as well as any of his fellows. If his fancy often led him away

William van de Velde, and others. There are not many works of the Italian Renaissance. An interesting North Italian portrait of the end of the fifteenth century is somewhat doubtfully ascribed to Squarcione's little-known pupil Ansuino da Forli, probably in consequence of some resemblance to the picture in the Correr Museum, signed A.F.P.

Coming to examples of modern art, we have already mentioned the splendid Rousseau, which is merely one of several fine works of the French school. English painting is nobly represented

The Connoisseur

by a fine Constable. It depicts two farm horses watering at a pond, overshadowed by trees, with a village on the hill slope behind, and a stormy sky overhead—a picture thoroughly characteristic of Constable's best period alike in subject and execution. Many other modern artists are represented by pictures chosen because they pleased the buyer, without regard to made reputations.

whole army of them between Montreal and Vancouver, and can draw the likeness of anyone you ask for. It is in their Autumn livery that he loves them best, or rising naked out of the snowy mantle of Winter. These pictures of his are no niggled amateur productions done on a tiny scale, but large canvasses boldly handled. The composition is sometimes sketched apparently in



EAST BERGHOLT

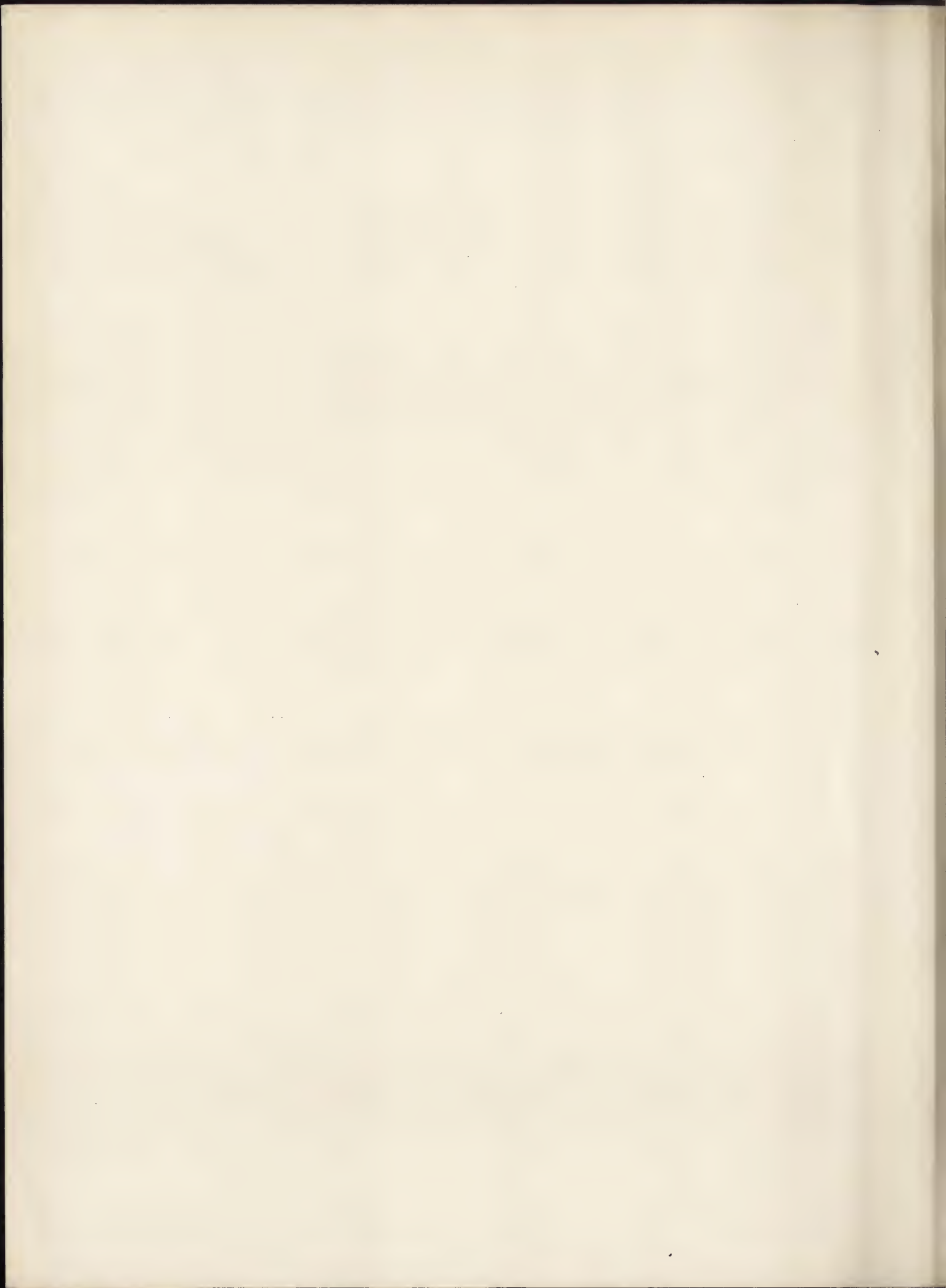
BY J. CONSTABLE

In all of these there is merit; the collector has a definite taste of his own, and buys to satisfy it. But more than that he paints pictures himself, and pictures of no indifferent merit. He paints with an enthusiasm as great and an energy as persistent as those which carried the iron rails across the continental breadth of Canada. Most of his painting has to be done at night and from memory, the picture here reproduced was so made; but the artist possesses a memory of remarkable tenacity. His trees are not inventions, but old friends. He knows a

ink, rapidly laid in with a large brush on the canvas itself. Few people understand the individual character and life-habit of trees better than Sir William, yet there is nothing of the scientific diagram about his pictures of them, whilst in their grouping, their lighting, and their colour, there is much art. Sir William has been a draughtsman all his life. He draws as easily and naturally as he talks, but he has only taken up the painting of pictures relatively late in life. It is not granted to many men, even the busiest, to be thus successful in lines of such varied activity.



VIA DEI SERVI. BY COL. R. C. GOFF.
FROM "FLORENCE." (A. AND C. BLACK.)





Venetian Needlepoint

Part I.

By M. Jourdain

ACCORDING to Molmenti,* lace-making was always at Venice a private enterprise, unlike the great State protected industries, such as the glass manufactures at Murano. A great quantity of cut-work was made in the houses of the nobility for their own use, and in the convents. Viena Vendramin Nani, to whom Vecellio dedicated his book † in 1591, was accustomed to make lace, and to employ the young women of her household in this "virtuous exercise."

Cutwork, as in France and England, was originally "greatly accepted of by ladies and gentlemen," and "consequently of the common people." The art spread downwards,‡ and in the time of Daru "occupait la population de la capitale"—the daughters of the fishermen in the islands and the convents, as Peuchet writes.§ Geometrical-patterned lace continued to be made for ornamenting linen for household purposes until the

* La Vie Privée à Venise. *Molmenti*.

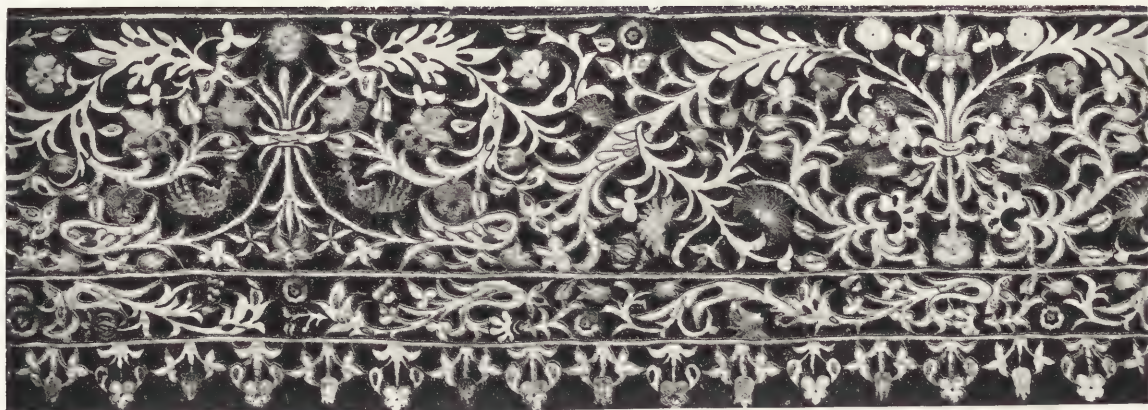
† The Corona delle nobili et virtuose donne (1592). The dedication (dated Jan. 20, 1591) is "Alla Clarissima et Illustrissima Signora Vendramina Nani," and mentions the delight she takes in these works and "in farne essercitar le donne di casa sua, ricetta delle piu virtuose giovani che hoggidi vivono in questa città."

‡ Morosini Grimani, wife of the Doge Marino Grimani, set up at her own expense a workshop, in which were employed 130 workwomen under the direction of a *mistra* (maestra), Cattarina Gardin, who worked exclusively for the Dogressa.

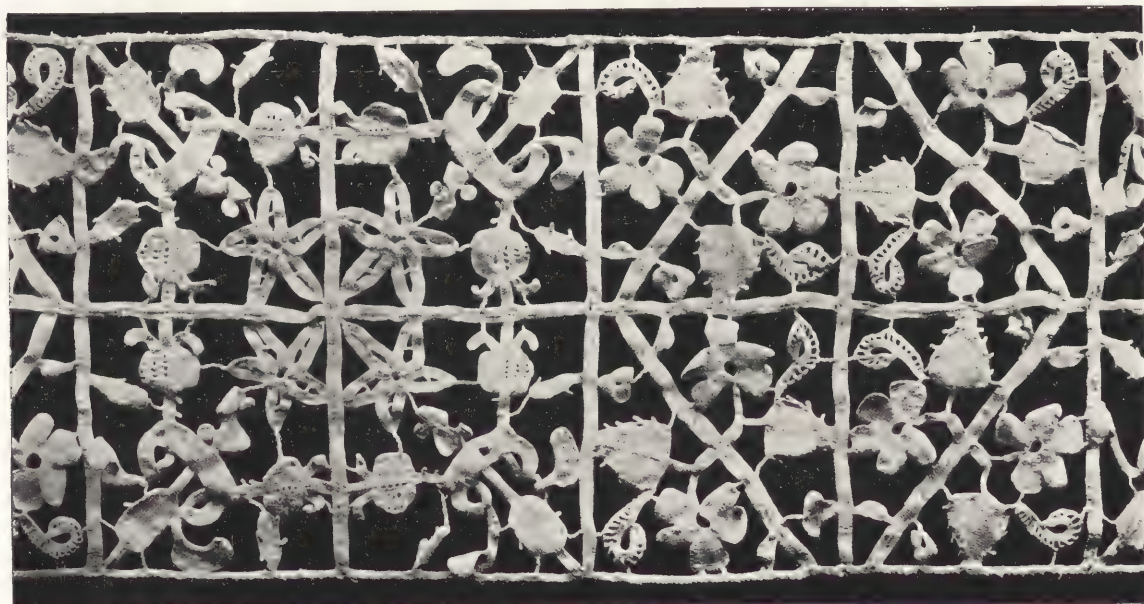
§ "Un grand nombre de jeunes filles de pêcheurs et d'autres dans la ville même et dans les monastères, sont occupées de ce travail" (Peuchet).



DESIGN FOR PUNTO IN ARIA FROM PATTERN-BOOK OF ELISABETTA CATANEA PARASOLE



BORDER OF CUT LINEN EMBROIDERED WITH SILVER AND SILVER-GILT THREAD AND COLOURED SILKS
VICTORIA AND ALBERT MUSEUM



INSERTION OF VENETIAN NEEDLEPOINT LACE, LATE 16TH OR EARLY 17TH CENTURY
IN THE POSSESSION OF MRS. J. H. MIDDLETON



NARROW INSERTION OF NEEDLEPOINT LACE

Venetian Needlepoint

eighteenth century,* but in the last years of the sixteenth curved forms were introduced, and a new type of lace developed. In the early seventeenth century floral and human forms were often treated. The specimens with figures and animals are curious rather than beautiful, as may be seen from the illustrations of the narrow insertion consisting of a series of scorpions and snails, and the "sachet" representing Salome in early seventeenth century costume bringing the head of John the Baptist to Herod.† This piece, which is very possibly

pod, or a many-lobed flower, and with the interlacing ribbon-like scrolls shows the influence of Oriental art. The solid part of the pattern is, in many cases, outlined by a slightly raised rib or edge, which also models portions of the ornament. The edge is also enriched by short picots, and the design is frequently united by short brides—either ornamented or varied by a single picot.

It is probable that in design either type of lace was influenced by cut linen lightly embroidered



SACHET COVERED WITH NEEDLEPOINT

IN THE POSSESSION OF SIR HUBERT JERNINGHAM

of English workmanship, is ornamented with seed pearls, and should be compared with the similar borders of Italian work representing the story of Judith and Holofernes. Lace of scroll designs in flat needlepoint, recalling by their lightness very fine metal work or the arabesques of Persian ornament, is very interesting and well designed. The flower in this type is a rosette, a curved

with coloured silks and silver gilt and silver thread of the seventeenth century, of which a specimen is illustrated.

There is no distinguishing name for this rare and beautiful type of lace. It is, strictly speaking, *later* punto in aria, but the needlepoint laces which were produced in the seventeenth and eighteenth centuries were virtually all comprised under the general name of punto in aria, for in 1616, 1633, and 1634, the Proveditori alle Pompe forbade the wearing of "punto in aere da Venezia," under penalty of a fine of two hundred ducats for each offence.

The term is an unfortunate one, as it was also

* A piece of Point lace border in white and brown thread, lent by Mrs. C. Martin to the Victoria and Albert Museum, though of the eighteenth century, resembles the designs of the late sixteenth.

† This interesting piece was exhibited at Somerset House in 1858 by the Rev. Alfred Deck, of Sandhurst, and is now in the possession of Sir Hubert Jerningham.

applied to a stitch in embroidery,* "the high raised stitch," and continued to be applied to every kind of Venetian needlepoint lace: Rose point, Coraline point, are all, in truth, "punto in aria." Marini quotes from a document of the seventeenth century, in which punti in aria

Rose point differs from punto in aria in three important details: in the highly conventional character of its design, its relief, and the elaboration of its brides. The design of the heavier rose points is almost invariably a foliated scroll, with an ornamental flower based upon the pomegranate,



ITALIAN EMBROIDERY (APPLIQUÉ), SHOWING THE TYPE OF DESIGN BY WHICH ROSE POINT WAS INFLUENCED
VICTORIA AND ALBERT MUSEUM

appears to have been an alternative name for Burano lace,† and Peuchet states that Venetian laces were known by that name.‡

* *Punto in aria* in Florio and Torriano's Dictionary (London, 1654) is defined as "the high raised stitch" (hence the name).

† "Elles portent le nom de *point* ou *punti in aria*" (1799). *Peuchet*.

‡ It is curious that in Florio's Dictionary the special terms used for lace have quite other significations. Pizzo is "a peake or tip of anything," Merli are "little turrets, spires, pinnacles or battlements upon wals," Merletti, "the severall wards of a

but much conventionalised. A natural pomegranate § appears in many specimens of late punto

locke," Trine is a term for "cuts, iags, snips or such cuttings or pinching, pinkt works in garments." "Punto in aria" does not appear in Florio.

Florio—*A Worlde of Wordes*. 1598.

§ In the latter part of the fifteenth century the pomegranate pattern made its appearance in textile fabrics. It was introduced by Raphael in his decorations in the Vatican, generally, however, greatly modified in form from the natural type fifteenth century Italian ornament. Sidney Vacher, 1886.

Venetian Needlepoint

in aria, but the fruit, as it appears in rose point, is hardly recognisable. This conventional treatment of natural forms is a prominent feature of Italian design, as compared with the more naturalistic art of France, Flanders, and England.

Figures and natural objects are very rarely introduced even in ecclesiastical lace. In one curious "pale" or square of rose point in the Victoria and Albert Museum, two angels are displayed holding up a chalice, above which is the sacred monogram I.H.S. set in rays of glory.* In a specimen belonging to the Falier family, the Doge's horn and double F. are represented, and in a unique collar mythological subjects are either outlined by pin-holes or distinguished from the background by a closer stitch upon the flat *toile* in irregular-shaped compartments. In a triangular piece in the possession of Mr. Sidney Vacher, stags and other conventionalised animals are introduced. Such specimens, however, are no doubt experimental in design, and are rarely met with.

The second point in which rose point differs from punto in aria is in its relief. In rose point, besides the raised edge which it has in common with some specimens of flat Venetian,† higher relief is given by laying down a pad of coarse threads, varying according to the amount of relief it was desired to obtain, and covering this layer of thread by close button-hole stitches.‡

This thick sheaf of threads takes naturally an unbroken curve, and to this may be attributed the

almost invariably rounded and lobed forms of the flower. This pad is often ornamented with a close fringe of picots, or by an ornament of free loops—tier upon tier, ornamented with picots, which can be studied in the enlarged illustration.



LINEN COLLAR WITH BORDER AND BROAD ENDS OF ROSE POINT
VENETIAN, 17TH CENTURY VICTORIA AND ALBERT MUSEUM

* In a square of rose point for covering the paten, the design displays two angels holding up a chalice, above which is the sacred monogram I.H.S. set in rays of glory. Venetian seventeenth century 556—75 Victoria and Albert Museum.

† In some specimens of rose point, however, the pattern is not strengthened on the edge by outer cordonnets of button-hole stitched work.

‡ "On ne mettait pas seulement un fil mais trois, cinq, huit ou dix fils suivant l'épaisseur du relief que l'on voulait obtenir; puis sur ce bourrage, se faisaient des points bouclés très serrés, de façon que la boucle fut presque sous les fils formant le relief."
—*Histoire du Point d'Alençon*. Mme. Despierres.

No open spaces or *jours* are introduced into the *toile*, which is of an even and close button-hole stitch, varied by very small pin-holes arranged in lines or veins, or in simple chequer, chevron, or diamond diaper patterns, subordinated to the general effect of the design. In a specimen in the possession of Mr. Sidney Vacher the pin-holes form a date.

The Connoisseur

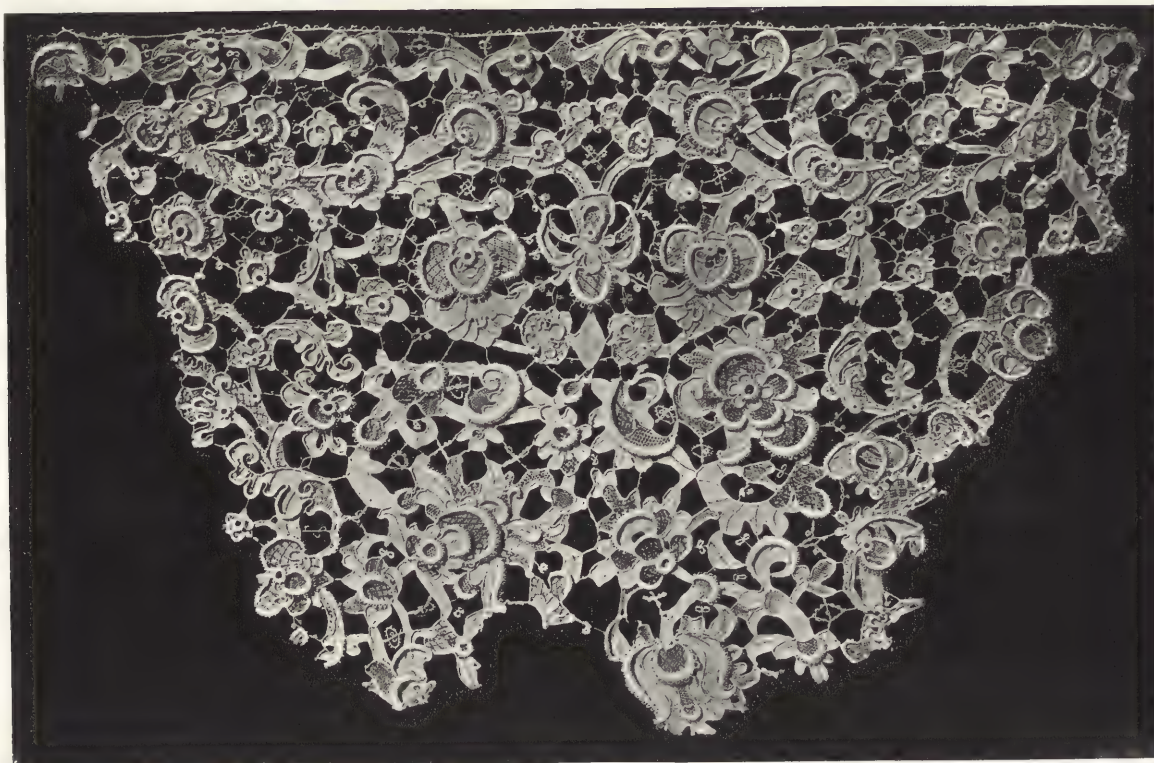
The design is connected by a groundwork of brides, which have been already noticed in flat Venetian. Some pieces, apparently without brides, are to be seen even in public collections—pieced specimens which have lost their brides which are more liable to be destroyed than the thicker work.* In such cases the scroll design originally free, and linked by its background of brides, is wrenched and bent from a natural to a debased, flattened, or irregular curve, in order that portions of the design may touch one another. Such specimens can be recognised by the overlapping and encroachment of certain details, and by the absence of continuity of design. As it is often impossible to fill up the required space with the scroll in its new

* An exceptional piece now and then appears to have been made with no brides, like the Cluny collar, or with a minimum of brides as in a fine specimen in the Victoria and Albert Museum.

position, detached details of flowers springing from nowhere are sewn in, the main line of the scroll is broken again and again, and the whole piece presents a fortuitous concourse of detached ornament. In the clumsily pieced specimens illustrated one flower can be seen overlapping part of a leaf; a small detached flower is suspended in an open space without any connection with a stalk or scroll, and the strain of the sewing has dragged and torn it at the junctures. The flower applied upon the scroll in the right-hand corner is imperfect, the scroll in its new position wrinkles, and will not lie flat. As the flowers are often taken from pieces of different design and quality, the difficulty of combining them into a continuous or even coherent pattern can readily be imagined. In more carefully treated pieced specimens, the thickness and heaviness of the brideless design alone is noticeable.



PORTRAIT OF A MAN, SHOWING COLLAR OF ROSE POINT (FRENCH SCHOOL)
CORSINI GALLERY



SPECIMEN OF *PIECED* ROSE POINT, WHERE DETACHED FLOWERS ARE JOINED INTO A MOSAIC WITHOUT FORMING ANY CONSECUTIVE PATTERN



SQUARE OR PALE FOR COVERING THE PATEN, OF NEEDLEPOINT LACE
THE DESIGN DISPLAYS TWO ANGELS HOLDING UP THE CHALICE,
ABOVE WHICH IS THE SACRED MONOGRAM I.H.S.
ROSE POINT, 17TH CENTURY (THE DETAILS OF THIS PALE ARE *PIECED*)
VICTORIA AND ALBERT MUSEUM



Thomas Sheraton

Part I.

By R. S. Clouston

It is worthy of remark that, though all the great furniture designers of the eighteenth century of whom we have any knowledge were either resident in London or had businesses there, none of them were Londoners. Several cabinet makers of the time must have been born in the Metropolis, but wherever we have any information regarding even the minor men, we find that they, or, as in the case of the third Chippendale, their fathers, came from the provinces, and always from the North. There must have been some good men, both for design and workmanship, in Bristol and its neighbourhood, but their names are lost. The most southern birthplace of any of the famous designers is Worcestershire, which had the honour of producing Thomas Chippendale. Richard Gillow was born in Lancaster, while Sheraton—and probably Hepplewhite—came from Durham. Scotland also provided her fair share; to begin with there was Robert Adam, whose personality and style affected all the later furniture of the century, and,

judging by the name, probably Shearer, as well. Rannie and Haig, the partners, respectively, of the second and third Chippendales were Scotch, and the only other cabinet maker of whose birthplace I have been able to obtain information, was a certain George Copeland—not the man who collaborated with Lock—who came from Glasgow towards the end of the century, and founded a business which is still carried on by one of his descendants.

Thomas Sheraton was born at Stockton-on-Tees

about 1750, and worked there as a journeyman cabinet maker. With regard to most of the furniture makers of the eighteenth century, it is almost impossible even to guess what manner of men they were, but if we had nothing more than Sheraton's own writings to go upon, we could form a very fair estimate of his character and personality. The correctness of impressions so given by himself is substantiated by the quick character sketch left us by Adam Black.

Sheraton had the faculty of unconsciously drawing himself to almost the



MARQUETRY CHAIR WITH ENGRAVED DESIGN
ASCRIBED TO SHERATON VICTORIA AND ALBERT MUSEUM





Thomas Sheraton

same extent as Pepys or Boswell, and he also possessed such a craving for notoriety that it was as impossible for him to write without talking of himself, as it was for Mr. Dick to avoid mention of Charles the First's head. One can scarcely imagine two more distinctly separate subjects than baptism and furniture, but in both the man is almost as much in evidence as the opinions he enunciates. He could not write a tract without telling his readers that he was a self-educated man with no college education, nor publish a book on furniture without allusions to his own poverty. While he was "racking his invention to design fine cabinet work," he was, he tells us, "well content to sit on a wooden bottom chair," if he could but have "common food and raiment wherewith to pass through life in peace." If Black's notice of him is to be taken literally, it is to be feared that he never had a superfluity of either.

Sheraton's first publication had nothing what-

ever to do with furniture. It is entitled *A Scriptural Illustration of the Doctrine of Regeneration*, to which was added *A letter on the subject of Baptism*, Stockton, 1782, he being at that time a year or two over thirty. It is supposed that he was a preacher as well as a writer of tracts, which is rendered all the more likely by the fact that he could not keep his preaching out of his book on furniture. He discourses on Jabal, the city which Enoch built (which he supposes to have been a collection of tents surrounded by a mud wall), the Tower of Babel and Solomon's Temple, giving numerous Biblical quotations, with the use of such phrases as "Divine Hand" and "God's appointment," which seem absolutely out of place in a treatise on furniture. One is, in fact, irresistibly reminded of the lady in *The Farringdons*, who says of her pork pies that, "if the Lord would only be with them in the oven, they would be the best batch of pies between here and Jordan."



DECORATED TABLE, SHOWING STRONG ADAM INFLUENCE



CHAIRS TYPICAL OF LATER PERIOD

Neither Mrs. Bates nor Thomas Sheraton had the faintest idea of the incongruity of their remarks, and a want of reverence for sacred things is the last fault of which he would have imagined himself guilty.

Sheraton is a typical example of the man of indisputable genius who, through some flaw of character, is fore-doomed to failure. He came to London shortly before the publication of the first part of his *Drawing Book* with the intention of setting the Thames on fire; and wherever we place him as a designer, his artistic power must be admitted to have been of such a high order as to render success possible, if not probable. Had he only possessed the faculty of pouring oil on the waters before attempting ignition, he might have succeeded; but he was a disappointed man, fully conscious—possibly too conscious—of his own powers, and painfully so of the shortcomings of others: also he possessed “the gentle art of making enemies” to a terrible extent.

The present writer is inclined to accept Thomas Sheraton's estimate of himself as an artist. To him it appears that this last great designer of the eighteenth century was greater than either Robert Adam or Hepplewhite; that he was, in fact, the one possible rival to Thomas Chippendale for pride of place. But there were points

about him as a man which must have been very aggravating to his contemporaries.

An artist, if he is to do any good in the world, must first believe in himself, but there are limits dictated by ordinary good taste to self-assertion. It is to be regretted that Thomas Chippendale, in his first edition of the *Director*, made the statement (afterwards excised) that his ribbon-back chairs were the best which had ever been made, but he does not, like Sheraton, pour contempt on the work of others. I do not see how a careful comparison of Hepplewhite's designs for chairs with those given in the *Drawing Book*, can lead to any other conclusion than that Sheraton's are vastly superior; but it was not only a sin against all the canons of good taste to point out the fact in such scornful language, but also, from the mere standpoint of business, most unwise. It was provoking that a man from the same county as himself (with inferior artistic gifts) should have attained to opulence, while he was on the verge of starvation; but it was scarcely the way to better his position to state his grievances so spitefully.

What is perhaps a worse fault in his character is the evidently intentional omission of Robert Adam's name in his *résumé* of books on furniture. Sheraton's indebtedness to Hepplewhite is fairly obvious, but that to Robert Adam is so clearly

marked that he who runs may read. One cannot help the suspicion that Sheraton attempted to avoid comparison by not drawing attention to the name of the master on whom so much of his style was founded—in fact, the more we appreciate him as an artist, the less we can praise him as a man. He was a conceited, cantankerous person, with no idea of the most ordinary amenities of life, and it is more than probable that his ill-tempered criticisms and omissions may have been as much the cause as the effect of his commercial failure. His power as a designer, and the recognition given to what was new in his work, would have made it an exceedingly good stroke of business for almost any firm of the time to have taken him into partnership, but even as he drew himself, he was too impossible. Money would be too dearly earned and life not worth the living at the price of daily association with such a man.

It is evident that Sheraton attempted self-education to make up for the lack of early training, and he seems to have taught himself at least a smattering of Greek and Latin, which he flourishes before the eyes of his readers. Even at a time when classical knowledge was prized and admired above all else, it would be difficult, if not impossible, to find a more blatant use of it than is made in his *Drawing Book*, for he not only gives the derivation of terms connected with the subject on which he is writing, but actually of such words as "monarchy."

His frontispiece is as laughable an instance of the pseudo-classic as can be found even at that time, in its curious mixture of ancient with modern, and his explanation of it so thoroughly in keeping with the character of the man as to warrant quotation.

"To show in as pleasing a way as I could, the stability of this Performance and the subject of the book in general, I have, by the figure on the right hand, represented Geometry standing on a rock, with a scroll of diagrams in his hand, conversing with Perspective, the next figure to him, who is attentive to the Principles of Geometry as the ground of his art; which art is represented by the frame on which he rests his hand. On the left, seated near the window, is an Artist busy in designing, at whose right hand is the genius of Drawing, presenting the artist with various patterns. The back figure is Architecture, measuring the shaft of a Tuscan column, and on the background is the Temple of Fame, to which a knowledge of these arts directly leads."

Black's estimate of Sheraton as an artist was deservedly high, and his explanation of his want of success was probably at least partially right when he said, "his abilities and his resources are his ruin in this respect, for, by attempting to do everything, he does nothing."

The work on which Black assisted Sheraton is an instance of this very failing. He was not content with writing on furniture—which he knew, with frequent excursions into his limited sphere of theology and Biblical criticism, but he actually attempted, with the worst equipments in the world, an encyclopædia, in which, at the time of his death, he had got to the letter "C." He entitled it *The Cabinet Maker, Upholsterer, and General Artist's Encyclopædia*, and if he had confined himself to his title, the work might very possibly have been of some value. But this was not an ambitious enough scheme for Thomas Sheraton, and the work took much wider range, including, or at least attempting to include, all general knowledge.

With all his faults of character the man must undoubtedly have had a remarkable personality, for he succeeded in getting orders, many, at least, of which he took personally, for nearly a thousand copies were sold of this last and worst work. Yet in spite of all the irons he had in the fire, and the extraordinary reception accorded to the Encyclopædia, he died, as he had lived, a poor man, leaving a wife and family without the means of subsistence. The talents, and indeed the genius, which would have made the fortunes of another, only led to his utter ruin. He was too ambitious, and too conscious of his own merits, to be content with making a small though sure income as a practical cabinet maker, for which it is, perhaps, hard to blame him. It is difficult for a man with such powers as his to recognise the fact that through the lack of some quality, which he himself may not even be able to perceive when it exists, the elements of commercial success are left out of his nature.

The declared object of Hepplewhite's book was to embrace all current design, and I have used his name to denote a phase of eighteenth century furniture. For quite other reasons it is also more convenient, and indeed, as correct, to attach a similar meaning to the name of Sheraton. This last (and some would say greatest) of the old designers had little more idea of *meum* and *tuum* than his predecessors. He founded much of his style on that of Robert Adam, and borrowed freely

from every designer of the time whose name and work we know; several of the plates in the *Drawing Book* being taken, almost without change, from Shearer, Hepplewhite, and Gillow.

In this he was no worse than many others, nor, indeed, were his thefts so flagrant, for he appropriated neither "intention" nor actual design to the same extent as Chippendale; while, like him, he had the gift of making what he took absolutely his own.

The difficulty in considering "Sheraton" furniture arises from the curious position he adopted for himself—one absolutely new in furniture design, and, so far as my recollection serves me, in art of any kind.

If Adam Black—his one biographer—is to be believed, Sheraton was never a "master cabinet maker,"—only a journeyman, and that, probably, not in London. Most of the other men who published books on the subject had businesses or shops of their own, and they reproduced their designs primarily as trade advertisements, the commercial success or failure of the venture being a secondary consideration to the grist brought to the mill. Even Robert Adam, though he did not make the furniture he designed, must have benefited very largely from the publicity gained by his frequent publications: furniture design being as integral a part of his business as architecture. The Adams certainly made their books pay—and pay well, but Sheraton forgot that they only attempted



CHAIR FROM SOUTH KENSINGTON

ATTRIBUTED TO SHERATON

publication after having attained to the premier position in British architecture, while the success of each edition added to their connection. The Adams produced their designs for private customers and they were already well paid for them before they appeared in book form. When poor Sheraton disposed of a copy of his *Drawing Book* it was probably to the Trade, and no contingent benefit could be derived from its sale. He had no workshop,

and if anyone who read his book had taken the trouble to hunt for the squalid shop in the dingy back street, there was not even furniture for sale, only books, stationery, and sermons.

These facts are by no means new, as every writer of note in the last ten years has both read and quoted largely from Black's account. They have, however, still left the public under the impression that Sheraton was a maker of furniture. One recent author, for instance, tells us how a chair by Sheraton may be distinguished from one by Hepplewhite through the mere *workmanship*, while another, usually more careful as regards facts, unhesitatingly ascribes a piece to Sheraton because of the initials T.S. being carved on it; though both piece and initials might, with greater likelihood, be assigned to Shearer.

It has also been stated as likely that Sheraton made some of the furniture for George IV. while Regent. He certainly gives a plan of the "dining parlour" at Carlton House; but he also distinctly

Thomas Sheraton

states in his description of it that "in some particulars it will be a little varied, as I had a very transient view of it." The persistence of this idea is curiously illustrated by the fact that the lady's writing table (which he gives on the same page as the Carlton House drawing) is still known in the trade as the "*Carlton*" table.

While Sheraton was a journeyman in Stockton, it is more than likely that some of the pieces he worked on were designed by himself, but it is very doubtful if they would be recognisable as his. The presumption would rather be that his designs, during the earlier part of his life, were even more influenced by Robert Adam than the later period with which we are acquainted.

It is not pleasant to be compelled to pose as an iconoclast, but this particular idol must be shattered by someone. The evidence is so strong as to be overwhelming, and it is almost out of the question that any so-called "Sheraton" furniture was either made by, or produced under the direction of the man himself. It is occasionally possible with the other cabinet makers of the century to be certain that some particular piece is by the man whose style it resembles; but in Sheraton's furniture we arrive at the somewhat paradoxical conclusion that the more an object is in accordance with his recognised treatment the more certain it is that he had nothing whatever to do with its construction.



CHAIR WITH UPRIGHT SPLATS, SIMILAR TO ONE
GIVEN IN THE *DRAWING BOOK*

Miscellaneous

The Beautiful Misses Gunning Part I. By Ruth M. Bleackley

To England belongs the honour of being the birthplace of those beauties whose charms caused such admiration—and no doubt, envy, hatred and malice—during the latter half of the 18th century. Painful as it is to join issue with Horace Walpole, there can be no doubt that Maria and Elizabeth Gunning were born at Hemingford, Hunts., and in the old Parish Church on the banks of the Ouse may be seen the records of their baptism.

John Gunning, of Castlecoote, Ireland, and Bridget, daughter of Viscount Mayo, after their marriage occupied the Manor House, Hemingford Grey, where Maria, their eldest child, first saw the light in July, 1732; being followed by two sisters—Elizabeth, in November of the next year, and Catherine, May, 1735.

It is certain that no one foresaw in the wildest flights of imagination the brilliant destiny in store for the two elder daughters. The death of Mr. Gunning's father placed Castlecoote at the disposal of his son, and in 1737 the family removed to Ireland, leaving at Hemingford

Grey a little grave marking the resting-place of Sophia, an infant daughter but just dead. It is easy to imagine how the gentle humid breezes of Ireland, and the free healthful country life led in the Connaught wilds, helped to fan the flame of beauty, and lay the foundations of those complexions afterwards so justly famous. Though education doubtless was neglected, and possibly the example of polite society unavailable, yet was it not just the simple and unconventional manners of the sisters which created later so great an impression upon the stiff and artificial society of the day?

That the Gunnings often were living above their means is evident, and with a heavily encumbered estate and an increasing family, the parents were obliged to lead a retired life, so Mrs. Gunning's handsome face and elegant figure were seldom seen in Dublin society. Nevertheless, as the beauty of her daughters became each day more remarkable, the fond mother's admiration—no doubt openly expressed—resolved itself



JOHN GUNNING



LADY HAMILTON AS "CASSANDRA," BY ROMNEY

From the original painting in the Cranbury Park Collection

By kind permission of the Owner, Tankerville Chamberlayne, Esq., M.P.



The Beautiful Misses Gunning

into a determination that they should be seen and acknowledged in Dublin; and to this end sufficient money was obtained to start them on that career which was almost from the first a triumphal progress. With no cares for the morrow, the happy-go-lucky Irish temperament was satisfied, and thus in 1748 we find the family established in the Capital. Here it was, a little later, when in the midst of debt and difficulty, that they made a

calling, trying to force an entrance into a house which she was passing. Hearing from within a woman's sobs, her always good heart and natural impulses prompted her to go within to offer assistance. A weeping mother with four pretty girls and a tiny boy clinging round and trying to comfort her, was the pathetic scene which greeted the tender-hearted actress—a scene which lingered in her memory, and was described in her own words many long years after.

Mrs. Gunning, for she it was, after listening to her new friend's apologies for intrusion and offers of help, thanked her for her sympathy, going on to explain that being badly in debt her husband had left Dublin to escape arrest, and that she and her children would presently be turned out of their home, her brother, Lord Mayo, to whom she had looked for assistance, refusing all help. After some conversation it was arranged that the children should go home with their new acquaintance, whilst Mrs. Gunning went to join her husband in the country for a while, but before she left the house many valuables were secretly conveyed to Miss Bellamy's, being thrown out of a window after dark to a servant waiting below.

It was in the house of this kind but otherwise, perhaps, unsuitable friend, that Maria and Elizabeth now lived for some time—the two younger sisters, Catherine and Lizzie, being offered a home with their aunt, the charitable Miss Bourke; and as trouble sits



MISS CATHERINE GUNNING

BY RICH. HOUSTON, AFTER F. COTES

charming acquaintance. At this time the theatre in Dublin held an important position in the theatrical world, attracting to its boards such celebrities as David Garrick, Tate Wilkinson, Foote, the fascinating Peg Woffington, and that elegant little charmer, George Anne Bellamy; whilst autocratic though good-natured Thomas Sheridan was its Manager. One day, as pretty, dainty Bellamy was tripping home from rehearsal, the words of her part still ringing in her ears, she perceived a group of rough-looking men whose faces easily proclaimed their unsympathetic

lightly on youth, it may be presumed that all difficulties were soon forgotten as well as the many obligations incurred. We meet the happy trio one day at the famous fortune-teller's, their beautiful faces carrying sunshine into old "Madam Fortune's" little room, and all aglow with eagerness for the words they never doubted would assure a cloudless future. Not difficult the Sybil's task to predict, as she gazed in Maria's lovely and animated countenance, that a title would be hers, and when she took Elizabeth's beautiful white hand and saw the charm of her Madonna-like face,

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to guess that equal if not greater rank might be hers. As for poor little Bellamy, who in her anxiety to appear a respectable matron had placed a wedding ring on her finger, she said, "You may take it off, as you never were, nor will be married unless you play the fool in your old age." Alas for George Anne, how true this was!

The beauty of the two sisters now commenced to be talked of, and lovely indeed they were in all their natural simplicity and without the disfigurement of paint, with which every fashionable woman of these times daubed her face—a deplorable habit the Gunnings unhappily were not long in imitating. As Walpole once remarked, "Their being two such handsome and both such perfect figures is their chief excellence." Difficult, indeed, to make choice between them! Whilst Maria's ever-changing countenance with its dimples and large liquid eyes slightly drooping at the corners, had the brilliance and vivacity of Irish beauty, Elizabeth's depended upon its perfect oval, added to a serene and almost heavenly expression; whilst apart each was adorable, together they were perfect. Their success at the Castle Ball—the finery for which was supposed, through Sheridan's kindness, to have been provided from the theatrical wardrobe—was instantaneous, and their personal charms bore comparison with the fairest there, even though that one was the much-admired Lady Caroline Petersham. Ambitious Mrs. Gunning now commenced to dream of seeing her daughters at St. James', and, nothing daunted, she set to work to raise the necessary funds. Thus it came to pass that in 1750 London welcomed the beauties to her large heart.

The sisters Gunning now became the rage and the subject of conversation at every fashionable rout. Their unaffected manners and naïve remarks were pronounced charming, but it is easy to perceive they were not entirely acceptable to prim Mrs. Delaney, who, writing to her sister, mentions

their lack of fortunes and adds, "They have still a greater want, and that is discretion." The excitement to see the much-talked-of ladies was such that it was almost impossible for them to take the air in comfort, being, greatly to their annoyance, constantly surrounded by curious crowds, and Lord Clermont relates how upon one occasion he and the gentlemen with him were obliged to keep the



ELIZABETH, DUCHESS OF HAMILTON

BY R. HOUSTON, AFTER HAMILTON

crowd at bay with their swords, whilst the ladies escaped into Lord Harrington's house close by.

These every-day occurrences in the Park and at Vauxhall, where the Gunnings were surrounded by distinguished crowds, together with the extravagant compliments of their admirers, were not calculated to keep the sisters in ignorance of their charms, and as an instance of their vanity, the tale of their visit to Hampton Court is often repeated. Our beauties being no doubt curious to gaze on those other fair ones of a bygone Court,

The Beautiful Misses Gunning

were just about to enter the beauty room, when the housekeeper, seeing more arrivals at the door, said, "This way, ladies, here are the beauties," whereupon the Gunnings, taking it for impudence, rated her sharply, to the amusement of everybody there. They had fallen into a not unnatural mistake, when one considers the vulgar scrutiny and audible remarks they experienced every day. Besides, even the beauties of Kneller's and Lely's canvases would pale by comparison with "Those Goddesses the Gunnings."

One of Maria's warmest and most disinterested admirers appears to have been George Selwyn, and the friendship now commenced continued all through her married life until her death, when it was transferred to her children, in whom Selwyn took an affectionate interest.

On a Sunday in December, the Courts still being held upon that day, they were presented, and most graciously received by their Majesties. The following summer, the London season being over, the beauties journeyed to Tunbridge Wells, where the same success greeted them, and soon after Elizabeth at a masquerade met the proud dissolute Duke Hamilton, the same who a few years earlier had left England as the affianced husband of Miss Chudleigh, who, falling violently in love at first sight, determined to make the calm, serene beauty his Duchess. It may be presumed the affection was reciprocal, and at the great party given by Lord Chesterfield to open his new house, the lovers were the beheld of all beholders. The Duke making a pretence of playing cards, kept his eyes not on his cards, which were of £300 value each, but on his *inamorata* at the end of the room, and it is needless to add that he soon became a loser to the extent of £1,000. It was now rumour began to couple the name of the elder Miss Gunning with that of Lord Coventry, "A grave young Lord of the remains of the patriot breed," as Walpole describes him. Having just inherited his father's large estate in Worcestershire, and being created his successor also as Lord-Lieutenant of the County, he was indeed a great match, and rumour had been busy with his name some two years before, when it was thought he would marry Eva Violetta, the famous Viennese dancer, afterwards Garrick's wife.

Then one day all London was amazed by reading in the *General Advertiser* the following announcement:—

"His Grace the Duke of Hamilton was married early yesterday morning to Miss Elizabeth Gunning, second daughter of John Gunning, Esquire, and niece to Lord Viscount Mayo of the Kingdom of Ireland. Their Graces set out for his seat at Sunburn, Wiltshire."

The facts of the case were as follows: Mrs. Gunning and her eldest daughter being one evening at Bedford House, the Duke had persuaded Elizabeth to dispense with formality and consent to marry him without delay. The clergyman summoned, Keith's assistant, at first refused to perform such an impromptu ceremony, but eventually the haughty Duke had his way, and was married to the beautiful nineteen years old bride with a curtain ring, no other being in readiness, at half an hour after midnight, on Feb. 14th, 1753. Walpole, writing to his friend in Florence and describing this extraordinary marriage, adds, "The Scotch are enraged, the women mad, that so much beauty has had its effect."

Less than a month after, on the evening of March 5th, Maria was united to Lord Coventry with much pomp and splendour, afterwards leaving their house in Grosvenor Square for Charlton, Kent, Lord Ashburnham's seat, which he placed at their disposal; and a few days later the newly married couple were back in town in order to be presented to His Majesty.

Speculation now over and our beauties happily married, popular enthusiasm did not languish one jot, but commenced anew to follow these young brides of the season. Their intended presence at the theatre was signalled by crowds clamouring for admittance long before the doors were opened, their clothes were described and slavishly copied. In fact, they could not leave their homes without being mobbed on the doorstep, and so great was the excitement when the Duchess of Hamilton was presented at Court, that the nobility were actually seen climbing on chairs and tables to look at her. "Since the Misses were hanged and the Misses were married, there is nothing at all talked of," writes Walpole, but he himself appears to have more interest in their Graces the Duchess of Hamilton and the Countess of Coventry than in the obscure Misses Gunning.

Nor was the excitement which greeted the young brides less manifest in the provinces than in the gay Metropolis. It is said that seven hundred people waited at an inn door all night to see the Duchess of Hamilton get into her chaise whilst on her way to Scotland. Those of the country folk about Croome Court (Lord Coventry's seat in Worcestershire), not lucky enough to catch a glimpse of the beautiful wife whom their squire had brought home, satisfied their curiosity for a penny a head, by gazing on a shoe which a local shoemaker was making for her, and the honest

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cobbler benefited to the extent of two and a half guineas by their inquisitiveness. One can almost hear Maria's light-hearted laugh when she was told of this folly, that gay, rippling laugh with which she had danced through life and fascinated the world. The laugh which afterwards was sometimes to die on her lips at the bidding of a loved, though somewhat austere, husband, but would for ever leave its traces in the dimpled cheeks.

Elizabeth, the opposite of her high-spirited sister, was quite ready to sustain the role of "grand-dame," and with her husband, "the abstract of Scotch pride," kept high state in their Scottish home, always walking in to dinner before the guests, sitting side by side and drinking to nobody of lesser rank. "Would not one wonder," Horace

Walpole says, "how they could get anybody either above or below that rank to dine with them at all." Most amusing must have been that scene at a Bedford House assembly when the critical master of Strawberry Hill essayed the difficult task of declaring the handsomest of the three pretty women standing round him. Lady Coventry in her graceful clinging gown, for she disdained the prevailing hoop, the Marchioness of Kildare, and Mrs. Penelope Pitt. Poor Horry, who, as Paris of old, was like to have made two enemies, would willingly have handed over his judgeship, but as the company insisted, he pronounced in favour of Lady Kildare, "because," said he, "she does what you both try to do—blush."
(To be continued.)



"THE OLD MANOR HOUSE," HEMINGFORD GREY

THE BIRTHPLACE OF THE GUNNINGS



LADY HAMILTON AS "BACCHANTE." BY MADAME VIGÉE LE BRUN

From the original painting in the Cranbury Park Collection

By kind permission of the Owner, Tankerville Chamberlayne, Esq., M.P.



The Cricket Pictures at Lord's

By Robin C. Baily

CRICKET has always had its literature. From the far-off days at the beginning of the eighteenth century when the old Hambledon Club flourished, and the scribes of the period in quaint phrases commented on the games, until now, when almost every player is a writer of, at any rate, energy, the pastime has been an excuse for books. But it has proved the least attractive of the sports to the painter and the draughtsman. Whilst good pictures of the huntsman and the peaceful follower of Isaak Walton may be counted in hundreds, those of the cricketer and his haunts are few and far between. The Marylebone Club have a small precious and profoundly interesting collection in the pavilion at Lord's. With the keenness of collectors, perhaps sharpened by their training on the cricket field, the members of the M.C.C. have kept an outlook for pictures having a cricket interest, and the best have been eagerly garnered and sent to Lord's. The result is a motley gathering of oil and water colour paintings, sketches and engravings, that tell the history of the game. To the old cricketer—the gray-haired veteran, who has seen the pastime change and develop—these pictures must call up many memories.

It is only possible to touch upon some of the

more important examples, though there is a large number that would be interesting to the collector. The oil painting by Francis Hayman, R.A., of a game of cricket as played at the Artillery Ground, London, in 1743, is one of the best known pictures in possession of the Club. It gives an excellent idea of the conditions under which the game was played in the eighteenth century. A single wicket match is shown, and the players are dressed in white shirts and coloured breeches, some with handkerchiefs tied round their heads and others bareheaded. The umpire even then, it will be observed, was a personage of dignity and importance, and the artist has represented him in a fine cocked hat, the scorer also being rendered conspicuous by one of these head-dresses, as he notches the runs on a stick. This was, of course, the earliest method of cricket scoring, for every run made a notch was cut, a deeper incision marking every ten. Players still sometimes refer to the number of runs they have "notched." The wicket consists of two sticks with one across, and it is known that the stumps were only one foot high but two feet wide, giving room for a large hole to be cut where the middle stump now stands. This block-hole played a very important part in the old game, for in order to run the batsman



THE GAME OF CRICKET AS PLAYED AT THE ARTILLERY GROUND, LONDON, 1743

BY FRANCIS HAYMAN

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out, the ball had to be popped in the hole before the point of his bat could reach it, an arrangement that resulted in exciting races, in the course of which the fieldsman's hands were frequently seriously injured. It was partly owing to these happenings that the third stump was introduced. The bat is curved and was made entirely for hitting—defence was then unknown. There were in those days no Nobles, men had to be Jessops or play other games. Length bowling had not been evolved, the bowler's aim being to get the ball underneath the bat, and he delivered it as

up their rules of cricket, upon which the present M.C.C. code is founded. In after years the march of the builder enforced their migration to White's Conduit Fields, where they became the White Conduit Club; afterwards moving again to Marylebone, where they established themselves on an enclosure that occupied the site where Dorset Square now stands. It was when this last change was made that the titles "Marylebone Club" and "Lord's" were first used. The picture formerly hung in the rooms at Vauxhall Gardens, where it was one of a series that gained for Hayman

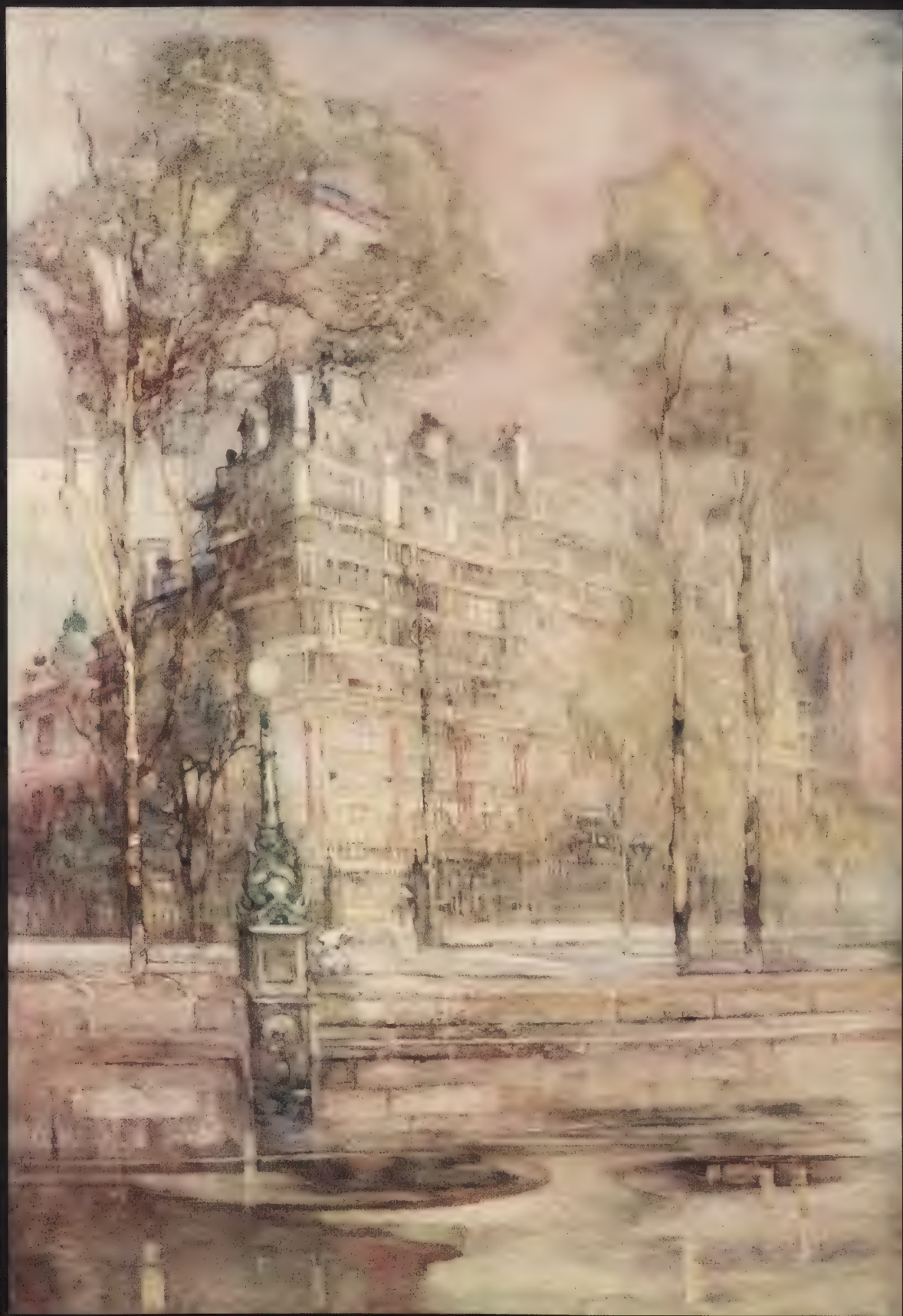


AN EXACT REPRESENTATION OF THE GAME OF CRICKET

BY LOUIS PIERRE BOITARD

fast as he could. Most batsmen had but one stroke—a pull, and the effectiveness of playing straight is said to have been first preached by one Harry Hall, a ginger-bread baker, of Farnham. He was a genuine reformer, and went about the country-side lecturing to young players. The batsman in the picture has, we fear, not reaped the benefit of this remarkable baker's instructions. The Artillery Ground at Finsbury where the match is taking place was the first London cricket field where important matches were played. It was the headquarters of the Central Metropolitan Club, that had so much to do with the early progress of the game. The members of this Club met at the Star and Garter, in Pall Mall, in 1774, and drew

his repute as a historical painter. He was among the foundation members of the Royal Academy, and exhibited from 1769 to 1772, eventually acting as librarian. Thomas Lord, destined to give his name to the most famous of cricket grounds, played many matches on the Artillery Ground. He was a professional bowler to the White Conduit Club, and is reported to have sent down a deceptive slow under-hand ball and to have been a reliable "point." He was promised patronage and support if he would start a ground at Marylebone. This he did in 1787, selecting the spot at Dorset Square. The Club have a silhouette of Lord and his wife. When the insatiate builder once again necessitated a retreat, he took another field at North Bank,



SAVOY HOTEL,
LONDON.

Cricket Pictures at Lord's

Regent's Park, but the cutting of the Paddington Canal drove him to the site of the present ground.

The sketch of the old Bat and Ball Inn, Broadhalfpenny Down, Hambledon, is one of the most interesting pictures in the collection, from the fact that it shows what to all intents and purposes was the birth-place of cricket. Broadhalfpenny Down lies about midway between Winchester and Portsmouth, and was the first place of meeting of a recognised cricket club. The Hambledon men are supposed to have chosen this out-of-the-way spot because cricket was not regarded in a favourable light at that time in the neighbouring towns. The game had been the excuse for much

was served out by mine host was good nut brown, and has been celebrated in poetry and song. One of the men who stands out even among the Hambledon stalwarts was John Small. We are told he was the first man to get runs from a short hit, and that his judgement was so excellent that they seldom got him out; he was also a very Vine in the field. Amongst his achievements was an innings in which he defied the vagaries of the attack of All England for three days, and was undefeated at the end. History, unfortunately, does not divulge how many runs he made. Like many cricketers in those days, Small was a musician, and his fiddling rendered him an



CRICKET AT HAMPTON WICK

BY R. WILSON, R.A.

gambling, and, in the words of an old-time critic, "was the cause of idleness." But the Hampshire players introduced a higher tone, and cricket at once sprang into a deserved popularity. The rapid manner in which it took hold of the people of the Southern counties is supposed to have been due to the meetings of the hop growers; but for many years all the best players in England belonged to the Hambledon Club, and these stout Hampshire men could beat any representative eleven from the rest of the Kingdom. The crowds that gathered to see their matches included people from all parts of the County and the neighbouring shires of Kent and Sussex. When Little Hambledon won, did not their friends celebrate the victory? It was good business, we may be sure, for the old-fashioned inn we see in the print. The ale that

acquisition at any evening gathering of cricketers. The Duke of Dorset having been informed of his musical talent sent him as a present a handsome violin and paid the carriage. Small returned the compliment by sending His Grace two bats and balls, also paying the carriage. "We may be sure," says old Nyren, "that both presents were choice of their kind." Unfortunately, the M.C.C. have not a picture of John Small. This is a pity—he must have been a cricketer of the best sort. An old chronicler writes, "He had an honest expression."

An exact representation of the Game of Cricket, by Louis Pierre Boitard, depicts the game played under similar conditions to those shown in Hayman's work. The attire of the players is, however, especially striking: the mere flannels of the

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cricketer of to-day seem indeed a humdrum costume when compared with the flowing loose shirts, red, blue, or yellow breeches and red shoes of these gorgeous sportsmen. Once again the umpires are seen in cocked hats. We wonder what

towards its present state since the period depicted in the works of Hayman. The players are dressed in white, and are wearing broad brimmed hats. The umpires have not yet relinquished all their old-time pageantry, and both are wearing swallow-

tail coats—one of which is red—and top boots. Richard Wilson was the famous landscape painter and tutor of Turner; he began as a portrait painter, but took up landscape on the advice of Zaccarelli, the Italian artist. At one time he was in great favour at Court, but lost his position by an outburst of temper. He painted a view of Sion House for the King, and submitted it to Lord Bute, who thought the price unreasonable. Wilson retorted that if the King could not pay it all at once he would take it in instalments. He was afterwards chosen a foundation member of the Royal Academy, but had still to contend with poverty. On the death of Hayman he was granted the position of librarian to the Institution.

The portrait of a youth with a cricket bat that occupies a prominent position on the walls of the pavilion, has been the subject of much controversy. It is attributed to Thos. Gainsborough, R.A., and is supposed to be George, Prince of Wales, afterwards George the Fourth. H. Smith-Turbeville, Esq., presented it to the Club.



PORTRAIT OF A YOUTH WITH A BAT

BY GAINSBOROUGH (?)

ruthless reformer abolished that crowning completeness of an umpire's appearance—the cocked hat. The painting that is labelled *Cricket at Hampton Wick*, done by R. Wilson, R.A., for David Garrick, is one of the most valuable cricket pictures in existence. The title is, however, incorrect, for the locality is Moulsey Hurst. The game is here shown to have made considerable advance

Into the probability of this being a Gainsborough I cannot enter here, but it is interesting to note that at one time the great painter studied under Francis Hayman, who may be called the cricket artist, at St. Martin's Lane Academy.

The portrait of Alfred Mynn, one of the first of a long and distinguished succession of famous Kent cricketers, claims special attention. Mynn

Cricket Pictures at Lord's



ALFRED MYNN, ESQ.

BY W. BROMLEY

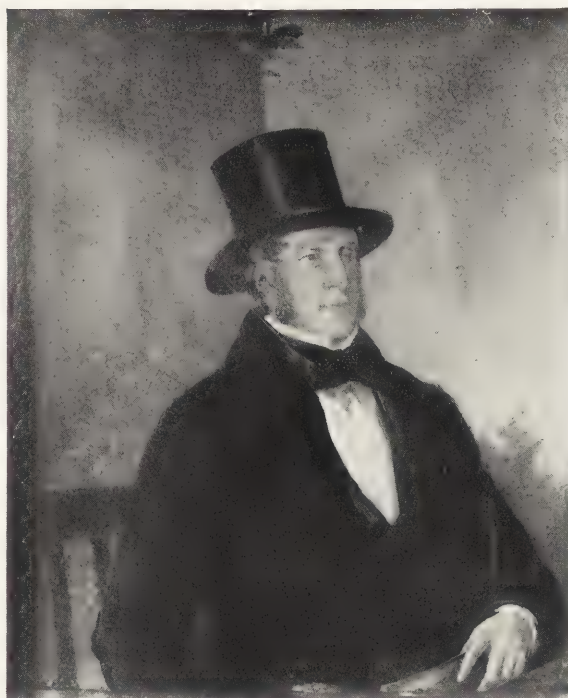
was a great player in his day. Not only a hard-hitting batsman, with a good clean drive and a cunning leg hit, but a very destructive bowler. His delivery is pronounced to have been noble and a thing to marvel at. He walked majestically up to the crease, making the most of his seventy-three inches and twenty stone of weight, and refusing to mar the poetry of his progress by a run. His bowling in spite of his delivery was very fast, straight, and good length, and he was the best single wicket player of his time. Invariable good humour made him exceedingly popular with other players. Fortunately Mynn's bowling action is not altogether lost to us: the Club possesses a clever sketch by the late Mr. G. F. Watts of the famous player about to bowl.

Benjamin Aislabie, though not the cricketer that Mynn was, did much for the game, and the M.C.C. are fortunate to have such an excellent portrait of him as the one by E. Dawe. His career as a cricketer began about 1795 with the once famous Homerton Club, and he joined Marylebone about 1802. He played his last match at the age of sixty-seven, having actively enjoyed the game practically all his life. Though his enthusiasm was extraordinary, he was a poor

batsman and a weak fielder, and towards the end of his career had someone to run as well as field for him. He was for a number of years Secretary of the M.C.C., and the appreciation in which his services were held is recorded by the excellent bust purchased by subscription among the members, that stands in the pavilion. If it had not been for the "Aislabies," the cricketers who were keen though not blest with abnormal skill, cricket would not be the game it is to-day.

This miniature National Gallery of cricket of course includes a picture of G. Parr, of Nottingham. He was born on May 22nd, 1826, and played his first match at Lord's on June 23rd, 1845. Directly he appeared in first class cricket he was acclaimed as the best batsman in the country. Like so many Nottingham men he had a strong defence, but could hit hard, especially on the leg side. His lob bowling was very effective, and his fielding was remarkably good; he was famous as a thrower, and in a match against a soldier in 1846 threw 108 yards 2 feet. Towards the end of his life he acted as coach to the boys at Harrow School.

The sepia drawing of cricket at Durham in 1849, shows the first game that was played under the rule that allowed the pitch to be swept and rolled between at the beginning of each innings.



THE HON. ROBERT GRIMSTON

BY W. BROMLEY



FRONTISPIECE TO THE LAWS OF THE GAME OF CRICKET, 1785

Previously to this match, the ground between the wickets had to remain untouched all through the match. The opposing sides in this game were the England Eleven, that used to tour the country, and twenty-two of Durham. The England Eleven included W. Clarke, G. Parr, and J. Wisden, and won, after an exciting contest, by forty-two runs.

W. Clarke's portrait by N. Wanostrocht, more generally known as "Felix," is one of the pictures presented to the Club by the Rt. Hon. Sir Ponsonby Fane, P.C., G.C.B. Clarke was perhaps the best bowler of his day: he bowled slow underhand and was extraordinarily accurate, being also one of the first men to make use of a twist from leg. He was a good captain, but, like many men since, was apt to keep himself on too long. In the words of Lillywhite's *Scores and Biographies*, "He was always expecting to get a wicket next over." He took an active part in cricket for forty-one years, and for a considerable part of that time was only able to see with the left eye, having lost the sight of his right in a fives match when he was a comparatively young man.

The Hon. R. Grimston, whose portrait is the work of W. Bromley—several of whose pictures are included in the collection—was another of the giants of the past. He was a steady batsman, having a liking for fast bowling, especially that of Mynn. When playing against this famous trundler he would take two bats to the wickets, one large one to play

Mynn and another to hit the other bowlers. He held his bat in a curious way, batting always with his hands as most batsmen place them when playing forward. His devotion to Harrow was largely responsible for that famous school's success in the cricket world. It is an irony of fate that he did not get his colours when he was a boy at the school himself.

Even in these days, when almost every season brings a new great cricketer, Fuller Pilch is remembered. His portrait by "Felix," showing him standing at the wicket ready to play the ball, is wonderfully clever. He played forward, with a straight bat, and his seventy-two odd inches gave him a commanding reach.

The batting of Pilch and his skill as a captain were chiefly instrumental in gaining Kent her position as the best cricketing county. When Pilch was at the top of his form, Kent met All England; when he ceased to play she was no longer able to do so. His single wicket matches against Tom Marsden in 1843 aroused almost as much excitement then as test matches do to-day.

Cruikshank is said to have painted *The Corinthians at Lord's*, an exquisite water-colour sketch of a cricket match in 1822. It is supposed to be one of the famous Tom and Jerry series, but was never published. A number of engravings of the laws of the game are interspersed among the other pictures, the most important being a



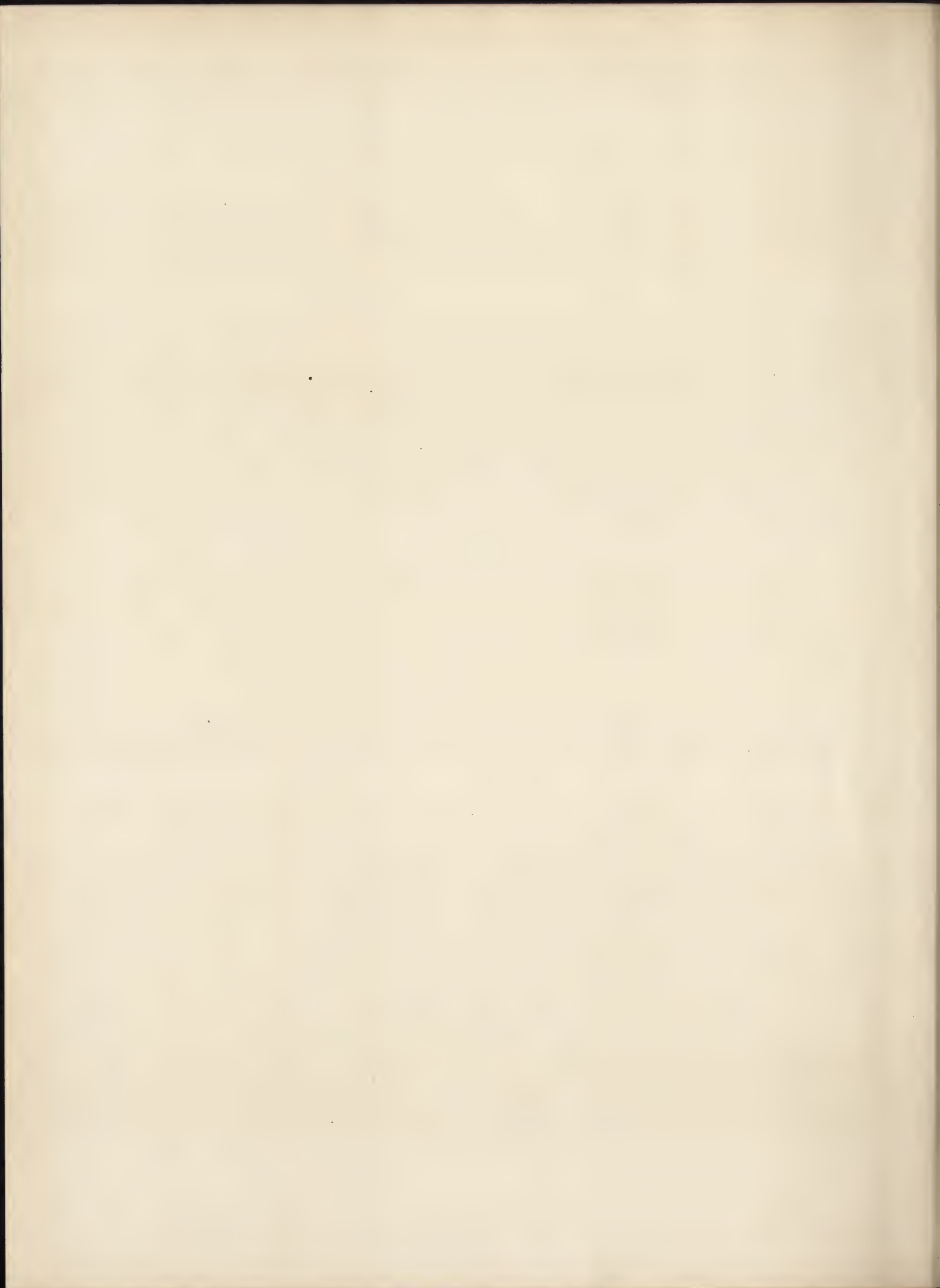
FRONTISPIECE TO THE LAWS OF THE GAME OF CRICKET, 1800



LADY HAMILTON AS "BACCHANTE." BY ROMNEY

From the original painting in the Cranbury Park Collection

By kind permission of the Owner, Tankerville Chamberlayne, Esq., M.P.



Cricket Pictures at Lord's



A CRICKET MATCH

BY LOUIS BELANGER, 1768

LENT BY THE KING

coloured print dated 1785. Prints and sketches of Eton, Harrow, Rugby, and Winchester, nurseries of cricket, rightly find places on the walls of the pavilion, and there are, of course,

photographs of every well-known player of to-day. These last, though of moving interest to cricketers, do not come within the scope of THE CONNOISSEUR.



LORD'S CRICKET GROUND IN 1837



The Prince of Wales's Gift to Ireland

By W. J. Lawrence

IF the new Dublin Gallery of Modern Art has made an inauspicious beginning, Mr. Hugh P. Lane and the selection committee have only themselves to thank for it. Although they had quite an embarrassment of pictorial riches to choose from (nothing less than the entirety of the Staats Forbès collection), they blundered initially in putting the chalk-mark of their approval on a supposed early Corot that had long been of doubtful authenticity. As if this was not bad enough, at a slightly later stage they must needs recommend the Prince of Wales to place this picture among the five selected by his Royal Highness and the Princess as their gift to the new Gallery. How reprehensible has been the entire attitude of the Committee in this matter is shown by the fact that affixed to the back of the supposititious Corot is a letter demonstrating the period during which the painting has lain under the ban of suspicion. So far back as the year 1888 the landscape was submitted by Messrs. Wallis & Son to Arnold & Tripp, of Paris, for expert examination. In their strangely-phrased report the noted French dealers speak of the picture as "so unlike any works we have ever seen by Corot that the natural impression is that it cannot be by that master, but on close inspection, we find that the work in the trees is rather like his very early manner. The boat is childish." This is by no means an illuminative or satisfying pronouncement, for if

the picture bore no resemblance to any Corot the firm had ever seen, how did closer inspection reveal the similitude in the trees? "But it is our opinion," continue Messrs. Arnold & Tripp, "that an imitator would not paint such a picture, and although we should not buy it, as it gives no idea of Corot's genius, yet we are inclined to believe that it is a Corot painted when he was a boy working with his first master, Michalon." In other words it was assumed on the strength of a full signature and certain inequalities of workmanship to have been painted about the year 1821, a little while before Corot paid his memorable visit to Rome. But do we not know on Corot's own confession—an exaggerated statement possibly, though doubtless containing a large element of truth—that he had scarcely arrived in the Eternal City before he became painfully conscious that he "couldn't manage even the smallest drawing"? Now, whatever may be the defects of the arraigned landscape, it is no boy's picture, and it is certainly not in accord with Corot's confession of weakness. The handling on the whole is firm, and shows the knowledge born of experience. Occasionally clumsy attempts at disguise in the faking of the picture, as in the puerile draughtsmanship of the boat, tend to obscure the capacities of the painter; but these contradictions apart, the landscape was assuredly not the work of a raw recruit.

Dubious as was Arnold & Tripp's report, it is

The Prince of Wales's Gift to Ireland

satisfactory to find that Messrs. Wallis & Son adopted a straightforward course. They affixed the letter to the reverse of the panel on which the picture is painted, and there it still remains. It is a significant commentary on the credulity of collectors, that for the past seventeen years this spurious early Corot has been taken largely on trust, a parlous state of affairs that might, perchance, have proved chronic had it not been for the sudden unearthing of the original. This turns out to be a superb picture of Balaton

spurious early Corot differs from the Mészöly, it differs for the worse. The Hungarian fishing-boat reeks with local colour, and the copyist in avoiding that danger has provided the one serious blot on his picture. Not only that, but in transmuting Mészöly's distant water on the right into lea, he has had perforce to raise the horizontal line, with the result that the picture, as a composition, is lacking in unity.

After the signature on Mészöly's picture, one finds the date "1877," drawing attention to the



BALATON LAKE

(89 IN. BY 55 IN.)

BY G. MÉSZÖLY, 1877

HUNGARIAN NATIONAL MUSEUM

(alias Platten) Lake in Western Hungary, the work of Mészöly, a native artist whose merits are little recognized outside his own country. It has long occupied a place of honour, together with others from Mészöly's brush, in the Hungarian National Museum at Budapest. Eyes bearing witness, the accompanying reproductions of the two pictures will prove more eloquent as to the source whence the spurious Corot was derived than any detailed analysis of prototype and copy. Possibly no more interesting object lesson could be afforded to connoisseurs in the gentle art of picture-faking. One notes that the coincidences are many, the divergencies few. Remark that in all cases where the

fact that it was painted two years after Corot's death. In case it might be contended that Mészöly had copied and improved upon an early Corot it may be pointed out that his picture is fully recognized in Hungarian art circles as a representation of the northern shores of Balaton Lake. Now Corot was never known to visit Hungary, and it is clearly impossible that he could have been there in his chrysalis days—the days when he had not yet broken loose from the trammels of his historical landscape. The Prince of Wales's picture must be an early Corot or none at all, for it has been admitted that it has absolutely none of the well-marked characteristics of Corot's later style. It is, indeed, in the scarcity of works illustrating

The Connoisseur

the master's immature period that the fatal attraction of this sham lurked.

It seems like flogging a dead horse to unfold still further evidence at this late day testifying to the genuineness of the Mészöly and the spuriousness of the Corot. Still it is worthy of note that the pitcher-filling gipsy woman, who forms the central figure in both, is known in Mészöly's case to have been painted from a well-to-do Hungarian lady, who lived near the scene depicted and was a favourite model of the artist's.

Despite the discussion that has already taken place in the Dublin press on this subject, Mr. Lane and his coadjutors stand obstinately to their guns, and, notwithstanding the hopelessness of their situation, refuse to make graceful surrender.

Meanwhile the deadlock has been rendered more serious by the discovery that another picture in the Staats Forbes collection, presented by another donor (a supposed Constable), is a counterfeit. A considerable amount of money remains to be subscribed before the new Dublin Gallery can be looked upon as an accomplished fact, but the public cannot but hold aloof so long as the Selection Committee remain recalcitrant. Let Mr. Lane but give us his assurance that the mock Corot shall be repudiated, and all will be well. The Heir Apparent cannot afford to have his name permanently associated with a sham, nor can the new Dublin Gallery afford to imperil its whole future well-being by giving asylum at the outset to pretentious nothings.



THE SHAM COROT PRESENTED TO THE IRISH GALLERY OF MODERN ART
(15½ IN. BY 12½ IN.)

The Art of Decoration as applied to Architecture and Furniture

By A. Roumy



INTELLIGENT readers will have gleaned from the preceding article on this subject that architecture provides the first principles from which decoration, in all its various phases, finds its inspiring note. We will now proceed to scrutinize and compare details.

Of Gothic detail, one of the prominent features that will attract our attention is the capitals of the columns, which we shall observe, find expression in wood, on screens, chests, and other furniture of ecclesiastic and domestic use. Possibly the architectural principles may not be so reverently respected in furniture as in buildings; the materials employed being of a different nature, necessarily did not permit of the same application, while the joiner of the period, as compared with

the architect, was less proficient in execution.

In examining the stone capitals, we find that the uppermost part, known as the abacus, is formed at its earliest stage of a square slab, while as the sixteenth century is approached it takes a more moulded character—sexagonal, octagonal, and even circular in shape. (Fig. xii.)

This variation, however, is not so definitely marked in capitals applied to furniture, though the details in the ornamentation will enable us sufficiently to identify them, as the numerous applications on the leaf ornaments are in the earliest period of a simple nature, and gradually become more crowded in

details with advancing dates, until the end of the Gothic and the beginning of the sixteenth century, when the carvers of the time indulged in some remarkable interpretations of the vine-leaf, seaweed, etc., except when their imagination prompted them to substitute the grotesque in the shape of animals or figures. (Fig. xiii.)

Another, and a particularly ecclesiastical ornament that found a happy interpretation in furniture, as well as in the crafts of the silversmith and goldsmith, is the buttress. (Fig. xiv.)

Buttresses, in the earlier stage of building construction, were simply abutments or supports to the building, more or less unsightly features, though as the nave grew wider and higher they developed into such important attributes that it became imperative to decorate them.

These buttresses were regarded by architects of the period as necessary to withstand the pressure caused by the weight of the roof over the nave on the side walls, though they did not, in some cases, serve their supposed purpose.

The larger the nave, the wider the buttresses, so much so, that when the aisles expanded, resource was had to the flying buttress to carry support to the upper section of the walls and yet permit of space for the extension of the aisles below. (Fig. xvii.)

While, in many cases, these buttresses failed to provide the resistance contemplated, their existence may be held to be justified by the marvellous effect obtained in their adoption.

The flying buttress did not find favour in application to furniture, as one might perhaps have expected from so decorative

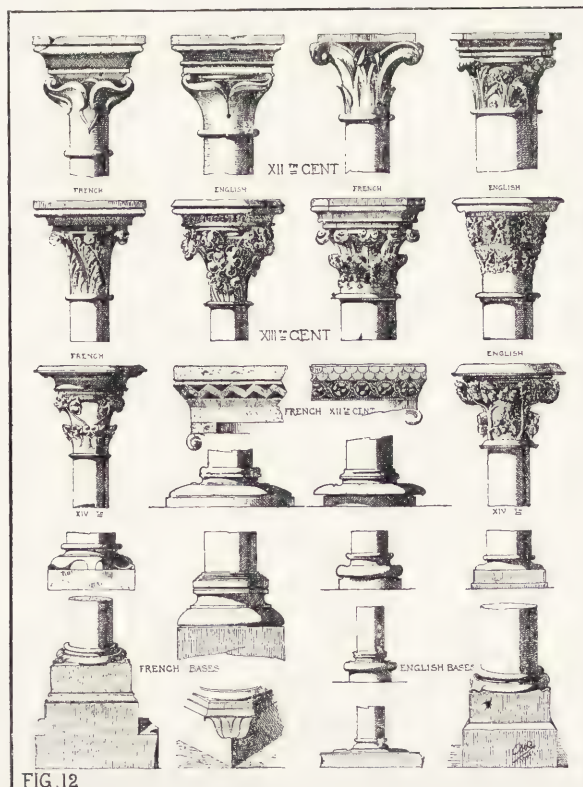


FIG. 12

a feature, though the simpler and earlier forms are to be found on some fine old chests, screens, shrines, etc., to which they have been adapted with excellent effect. (Fig. xv.)

The silversmiths and goldsmiths of the period, however, found considerable inspiration in the flying buttress, a fact which a short visit to South Kensington Museum will amply demonstrate, for here are gathered together some very fine examples of ecclesiastical ornaments in the fine metals. Naturally, it was only possible to retain those salient features which could be applied to delicate handicrafts. (Fig. xviii.)

Traceries and window-roses were freely adapted to furniture, panels, friezes, locks, hinges, plates, screens, and whether interpreted in stone, wood, silver, gold, or the baser metals, the age or period is clearly indicated by the entwinements of the more defined lines.

Attentive examination of some of the beautiful locks to be found in museums will detect some familiar tracery previously recognised on wooden screens, which, in turn, have been adapted from stone: possibly a well known treatment from one of the old cathedrals. And we see in old chests, panels taken from some famous tomb or shrine observed in some old crypt.

The rich metal ornaments in vogue from the twelfth to the sixteenth century also took their feeling from the same sources, though so daintily rendered that they almost seem like delicate gold or silver lace.

In our previous article we referred to the period when the English and French exponents of the Gothic applied their individual interpretations to the style. Up to the latter part of the fourteenth century, the architects or joiners of the two countries followed more or

less the same principles in building construction and furniture manufacture.

From this point, however, they tend to differ, and we witness the birth of the "Perpendicular"—a distinctly English application, and so named by virtue of the traceries in the heads of the windows, the rigid uprights of the lower section or mullions being carried through the architraves; the whole again being sometimes intersected with transversal lines, conveying an effect of a perpendicular nature, the principal arteries passing from the base of the window to the uppermost section. (Fig. xx.)

Relatively about the same period, our Gallic neighbours, apparently fascinated by the grace of the flowing traceries, elaborated them so freely that they took the semblance of curling flames in a "blazing fire" or "Feu Flamboyant": hence the term Flamboyant applied to the late period of the French Gothic. (Fig. xxi.)

Reverting to details and reviewing the mouldings (Fig. xxii.) and crockets (Fig. xxiii.), though these do not play the most important part in applied decoration, they still have a special interest and contribute largely to general effect.

The sharp-edged treatments favoured in the mouldings—but which may be repudiated by our present-day practical architects—were, on account of being so deeply undercut, exceedingly light in appearance, throwing alluring shadows—treatments which only the artists of that period succeeded in investing with such sensitive and beautiful expression.

The lines of the mouldings were simple and clear, and if ornamented, merely with the intention of filling up the hollows with such marvellous scrolls or curls that, seen nowadays, irradiated by the gleam of the noonday sun, the eye is almost charmed into the belief that it perceives a rare specimen of fine old lace. Here the grape with its foliage is

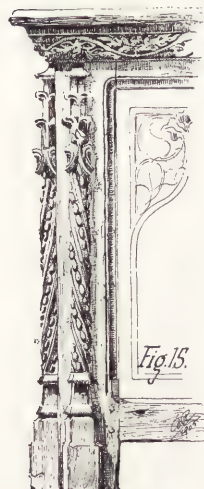
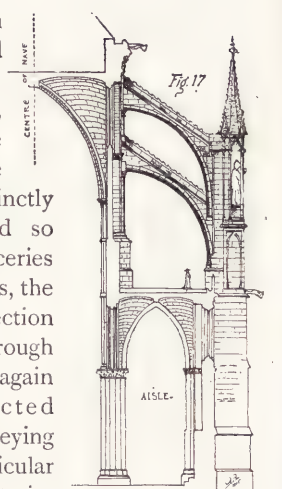
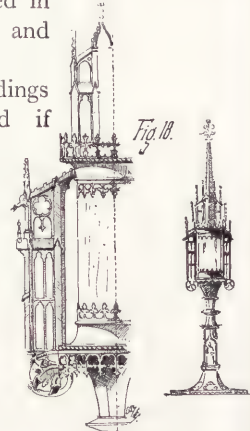
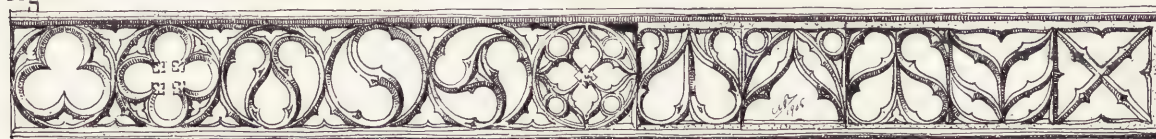
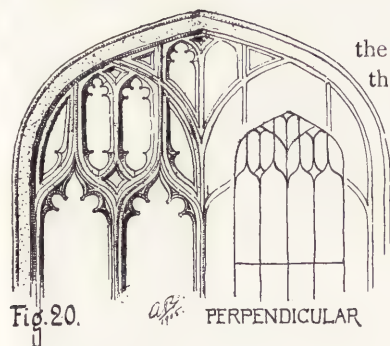


Fig. 16.



The Art of Decoration



the artist's fancy; there, the seaweed cunningly inter-mixed; then the prosaic cabbage-leaf, interwoven with rare audacity, or perhaps the ivy-leaf is requisitioned, the one or the other

forming the frame to a door or a panel, beneath a cornice, giving an intensity of life to the coping of some interesting piece of architecture or furniture.

The polychrome decoration of the Roman found no favour in the Gothic era, the ornamentation in buildings and on furniture relying entirely on the forms of the lines and originality of the carving.

During the fifteenth century tapestries became more appreciated and were freely utilized to hide the hitherto nakedness of the walls, especially on great occasions. These tapestries were in some degree the records of the time, representing the histories of some saint, king, warrior, or notable events. Seats were also adorned with elaborately embroidered woollen or silken materials, while, of course, should the design embody an architectural or ornamental feature, it would naturally be copied from examples of the period, and thus bear the impress of its era.

Where figures or animals are introduced into the design, they are notable for their comparative stiffness, lacking, to a certain extent, the pliancy of those to be seen in the Renaissance, the gracefulness of those of the eighteenth century; though their colourings, if heavy, were of a pleasant restfulness.

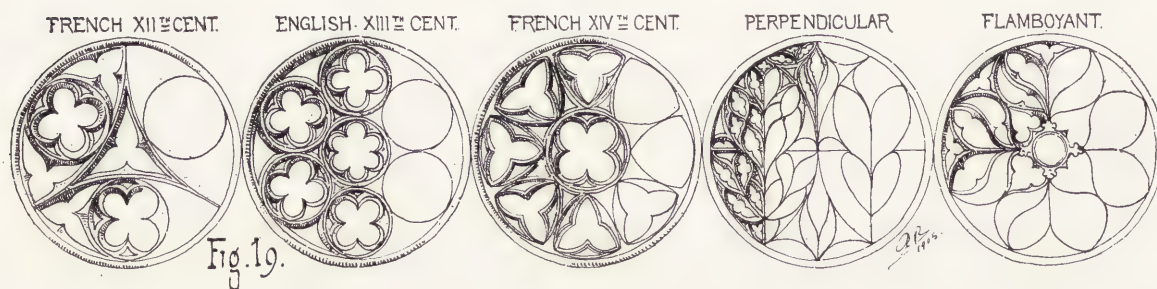
Foliages were as a rule bold, and worked in dark blues and greens, very often on black grounds, relieved at intervals with fruits and flowers in natural

colours, though subdued in tone.

Wool was more usually employed during the fourteenth century, to be superseded during the fifteenth century by silks, silver, and gold thread, which permitted a richness and variation in the colourings not before attainable. (Plate page 182.)

With the end of the fifteenth and the approach of the sixteenth century we come to the close of the Gothic period. New influences are at work; the artistic prosperity of Italy has arrested the attention of Europe, diverted the whole tendencies of art, created new ambitions; her artists are courted by the monarchs and magnates of the west and north—in France and in England they find powerful protectors in the persons of Louis XII., François I., and Henry VIII. They are employed in the rearing and adornment of great palaces. The native architects and artists are imbued by them with new inspirations. We are on the eve of the Renaissance, mighty period which has left such imperishable impress that, even to-day, it practically directs the entire development of modern architecture and decoration.

With a view to stimulating and sustaining interest in this series of articles, as well as to provide, as it were, object lessons, the writer is prepared to consider and define, in the columns of *THE CONNOISSEUR*, photographs or reliable drawings of buildings and furniture contemporary with the periods under review, from the eleventh to the nineteenth century.



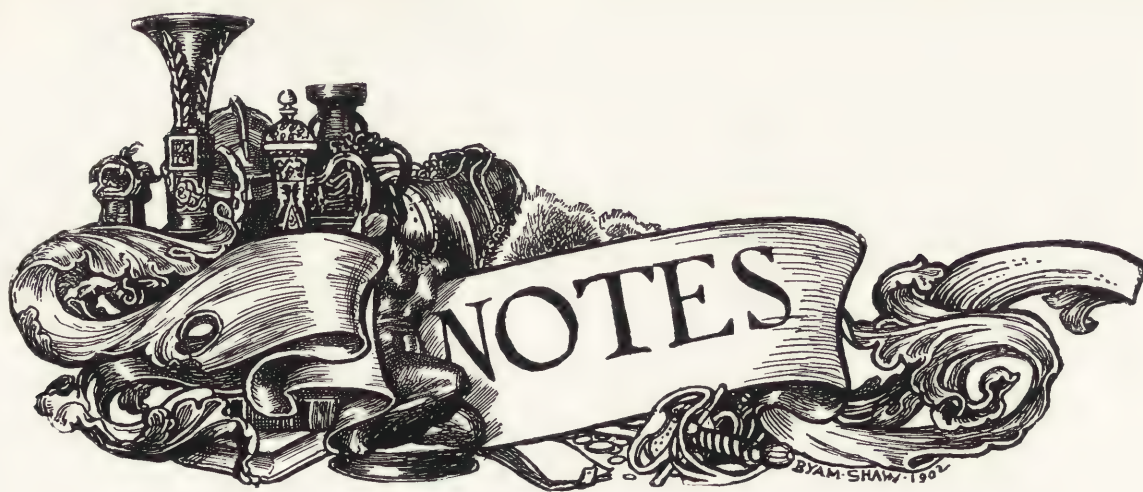


FIFTEENTH CENTURY TAPESTRY, WOVEN IN COLOURED WORSTEDS AND SILK ON FLAX WARPS
EXHIBITED BY COUNT OF VALENCE DE DON JUAN AT THE MADRID EXHIBITION, 1892-93





FOUNTAIN OF TREVI. BY ALBERTO PISA.
FROM "ROME." (A. AND C. BLACK.)



Rome, painted by Alberto Pisa, text by M. A. R. Toker and Hope Malleson, and *Florence*, painted by Colonel R. C. Goff, described by Mrs. Goff, two of Messrs. Black's "Colour Books," 20/- net

have recently been added to the popular series of books with illustrations in colour, published by Messrs. A. & C. Black, have little in common apart from their uniformity in size and get-up. It will be noticed that in the title on the very covers of the books particular stress is laid on the pictures, which are thus frankly declared to be the chief feature, the skeleton, so to speak, which holds together the flesh and skin of the literary part. In the case of *Florence* nobody will object to the subordination of the text to the illustrations, but with *Rome* this order of precedence seems somewhat unjust to the joint authors, whose work is of such scholarly excellence that it need not rely on the artist's brush to gain a prominent position on the library shelf. This praise is by no means intended to imply condemnation of Sgr. A. Pisa's paintings, which are, on the contrary, among the best that have so far appeared in this series. To judge from the reduced reproductions, publicity in this form was not in the artist's mind when he produced his water-colour drawings, which are faultless in perspective, pleasing in colour, and carefully finished in every detail. Subjects like his demand, of course, strict adherence to truth, so that the artist's taste as regards arrangement and composition can only be displayed in his selection of the most advantageous point of view, and in this Sgr. Pisa is invariably felicitous. The authors' work has little or no connection with the text, which has nothing in common with the customary guide-books and

tourists' advisers. In a brilliant series of more or less independent essays the writers deal with the character and culture of Rome and the Romans from the days when the shepherds of the Campagne built their first cluster of rude huts on the Roman hills to the era of disastrous building speculation, which set in when the seat of the Government of United Italy was transferred to the banks of the Tiber. Vivid descriptions introduce the reader to the glories of Imperial Rome, with her marble palaces, baths, theatres, temples, tombs and triumphal arches; to the Christian Rome rising from the gloom of the catacombs; to the decline and devastation of the Barbaric invasions; to the splendour of Papal Rome during the Renaissance; and finally to the modern Cosmopolis, with its many contradictions and peculiarities. Needless to say, there is no attempt at giving a complete history of Rome. The subject would be too vast. A knowledge of the historical events is taken for granted, and the book only deals with the great questions of human culture which underlie the dry facts. It is not a book that can ever serve as a guide through the eternal city, but its perusal will help the visitor to understand and appreciate much that would otherwise escape his notice. For insight into national character we have to go back to Mr. M. Carmichael's *In Tuscany* to find its equal.

Florence is in the first place a picture book. He whose eyes have feasted on the cypress and olive groves of Tuscany and the marvels of architecture of the City of Flowers will have many delightful recollections awakened by Col. Goff's pictorial records. Mrs. Goff's share in the work is an intelligent account of her strolls through Florence, Prato, Pisa, Pistoja and Lucca, interspersed with

historical reminiscences, pleasant enough to read, but a little disjointed, like all guide-books that follow the topographical instead of the chronological scheme. The development of the art and life of a centre of culture should be traced step by step, and not haphazard through the accidental gathering of incongruous monuments and relics of the past in any particular district or building. Even Baedeker prefaces his systematic hunt after "sights" with a lucid historical sketch. Mrs. Goff has adopted the same plan, but the 14 pages of her "Retrospect" are altogether insufficient for so vast a subject. On the whole her facts are reliable, though she does not seem to be aware that the Loggia de 'Lanzi served as a sculpture gallery even at the time of Duke Cosimo, or that Gian di Bologna derived his name not from the Italian town, but from Boulogne. Her semi-translation, "John of Bologna," is therefore inadmissible.

OUR readers will be pleased to learn that the article on David Cox Forgeries in the May CONNOISSEUR has assisted the police in bringing the culprits (father and daughter) to justice. They were charged at Huddersfield Borough Police Court on May 7th with obtaining money by false pretences from Mr. E. W. Coates, art dealer, in that city. It appears that the father painted the pictures, and employed his daughter to palm them off to complete the fraud. The Bench sentenced the male prisoner to three months'

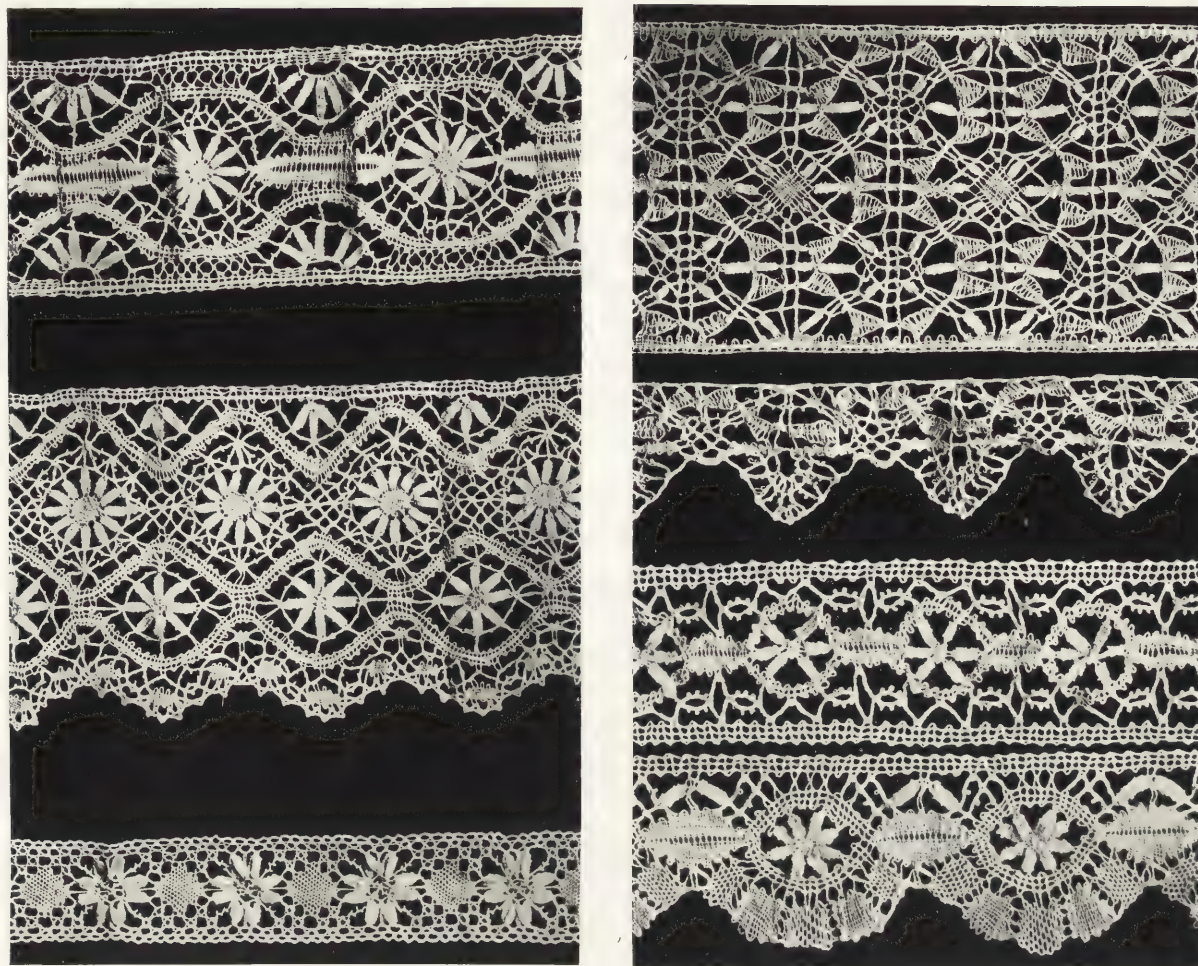
imprisonment and the female prisoner to one month, both with hard labour.

THIRTY years ago the foundation was laid by a lady living at home in her father's house of a flourishing little undertaking, now known as the Winslow (Bucks.) Lace Industry. At all times a lover of lace and gifted with a singularly correct taste and keen artistic perceptions, Lucy Hubbard, second daughter of the late Lord Addington, observed with regret the ugly patterns and unfinished execution of much of the pillow lace produced in the districts of Winslow and Buckingham. She offered, for imitation by the lacemakers, old Italian thread laces from the family lace chest, which, with some difficulty,

she succeeded in having pricked. Not only in Italian patterns did she find scope for the undoubted talent of the cottage women, but black Brussels lace, old Flemish borders, quaint lace from Russia, and reproductions of Mechlin, were successfully produced under her superintendence. Great care was exercised both in the selection of patterns and in the quality of the pure flax thread, which was the only medium employed. No lace made from cotton was accepted, and the price of the very finest flax thread was sometimes close upon three guineas a pound; it being well seen that we should not have inherited from our ancestors the exquisite cobweb texture and yet almost indestructible lace which we now possess, had anything less tenacious than flax



EXAMPLES OF WINSLOW LACE



EXAMPLES OF WINSLOW LACE

been employed in the manufacture of the beautiful needle points and pillow laces of by-gone ages.

Although the original founder has passed away, the Winslow Lace Industry is still working much on the original lines under the superintendence of members of the Addington family. The number of workers varies very little, between sixty and seventy being perpetually on the books, to



WINSLOW LACE COLLAR

whom constant employment is assured if they like to work. The lace includes nearly a hundred different designs in borders and insertions, in Italian, Greek, Flemish, and English patterns, including numerous reproductions of antique pillow laces. The prices vary from 8d. to 18s. 6d. per yard, and are manufactured in a variety of shades—from pure white to the now fashionable coffee and string colours.

OF the many beautiful women of other days who have been subjects for the painter's brush, none have been so frequently portrayed as the beautiful Emma Hart, Lady Hamilton, wife of Sir William Hamilton, and friend of Lord Nelson. In the public mind Lady Hamilton is always associated with the famous Admiral, and this being Nelson's year the publication of a series of plates of the most famous portraits of this fascinating woman is auspicious.

Every character seemed to suit her style of beauty, historical, classical, or domestic. As the prophetic Cassandra her features display a determination and character quite absent in Mme. Vigée Le Brun's version of her as a Bacchante, and the modesty of the beautiful Emma as "The Spinster," by Romney, is a complete contrast to the same artist's treatment of his friend as the seductive "Circe."

Of the five plates reproduced in this number four are from the Cranbury Park collection, the property of Mr. Tankerville Chamberlayne, M.P., and the fifth is in possession of Sir Edmund Antrobus, Bart., at Amesbury Abbey, Wilts.

The portrait of Lady Hamilton as Cassandra was originally a full length picture. It was purchased by Mr. William Chamberlayne, M.P., an ancestor of the present owner, at the sale of Mr. Greville's collection. "The Bacchante" by Sir Joshua Reynolds, the first the artist painted, and the "Bacchante" by Romney, were purchased from Sir William Hamilton by Mr. William Chamberlayne, M.P. The original sketch of the latter was lost at sea.

The reclining figure of Lady Hamilton, by Mme. Vigée Le Brun was painted in Sicily for Sir William Hamilton, who was at the time Ambassador at the Court of Naples.

The remaining portrait, in the possession of Sir Edmund Antrobus, Bart., is a full three-quarters and slightly over life-size. By some the attitude has been criticised as strained and unnatural, but the *ensemble* forms a delightful picture.

Other portraits of the charming woman will be published in future numbers.

IN connection with the forthcoming Jordaens fêtes in Antwerp which will open in July, when the great works

**A Discovery
about Jordaens**

of that master will be gathered together not only from the churches and private collections of Belgium, but from other countries, the designs from which such beautiful tapestries were made being added to the number, a curious discovery has been made. M. Louis Peeters, the copper-plate engraver of the Académie des Beaux Arts, having decided to engrave the portrait of this great Antwerp artist, chose for his model the picture of the painter which hangs in the Uffizi Gallery in Florence. But M. Max Rooses, the eminent custodian of the Musée Plantin, whose knowledge of the subject is not to be denied, declares that this portrait is not a likeness of

Jordaens at all, though he acknowledges that it is impossible that Jordaens himself painted it, but of some one else. He bases his idea on a portrait which Jordaens painted of himself for Antwerp, a copy of which—the original having unfortunately been lost—is still in that town and hangs in the collection of Corneille de Brie in the "Gulden Cabinet." This was engraved by Pierre de Jode. M. Rooses has just exhibited these two portraits to the Committee of the exhibition, and these critics were all of the same opinion. It is curious that this has not been found out sooner, M. Rooses having discovered it only in making the necessary preparation for the exhibition.

Important Notice

THE Editor of THE CONNOISSEUR, being in constant receipt of enquiries from British and American readers on questions relating to genealogy and heraldry, and being frequently asked to advise as to where and how authentic information on these questions may be obtained, arranged some months ago to devote a department of the Magazine thereto, and secured the services of Mr. A. Meredyth Burke, who is responsible for its conduct.

The response elicited has more than justified the new departure, and the heraldic department has established itself as one of the most highly appreciated features of the Magazine.

Having obtained Mr. Burke's expert assistance, THE CONNOISSEUR is able to trace pedigrees, identify and verify the accuracy of armorial bearings, and give advice on analogous points. With his unique facilities for heraldic and genealogical research, and his special knowledge of the resources of reliable information, and ready access to public, private and local records, Mr. Burke possesses unusual qualifications for this important branch of the work of our Magazine.

In addition to replies to specific enquiries, articles on heraldry and genealogy from the pen of Mr. Burke appear from time to time.

Replies dealing with matters of a private nature, or in cases where it is so desired, are sent through the post, subjects of general interest only being dealt with in the columns of the magazine.

All communications intended for this department should be addressed to

The Manager, Heraldic Department,

THE CONNOISSEUR Offices, 95, Temple Chambers, E.C.



LADY HAMILTON AS "BACCHANTE." BY SIR JOS. REYNOLDS

From the original painting in the Cranbury Park Collection

By kind permission of the Owner, Tankerville Chamberlayne, Esq., M.P.



Notes

"THE delicious sensibility that swam in her charming black eyes gave her an air which rendered her wholly irresistible."—KELLY.

"Louisa Mildmay,"
Painted and
Engraved by
William Ward, A.E.

Published June, 1787, by J. Prattent, Engraver and Print-seller, 46, Cloth Fair, West Smithfield, and Whitaker, 12,

New Street, Covent Garden. William Ward was a modest genius of high capability, endowed with vast abilities and gifts, with an unusual vocation for the fine arts. These exceptional qualities endowed in a marked degree the brothers Ward, both William and James, R.A. It is true collectors discovered their accomplished merits at the time, and "painted and engraved by William Ward, A.E.," is an all-sufficient introduction to costly monetary appreciation.

William Ward belonged to an artistic race. Born in London in 1766, he early embraced the career congenial to his talents. Young Ward was fortunate in becoming the articled pupil of John Raphael Smith, the first and foremost of great mezzotinters, proofs of whose engravings nowadays astonish the public by fetching fabulous sums in four figures. J. R. Smith was no less a genius in the stipple walk, a painter, too, closely allied with G. Morland, Wheatley, and Ibbetson. It has been stated that William Ward was "a modest youth." On "completing his time" with the greatly gifted genius, who appreciated his pupil's astonishingly perfect gifts, it is simply related that J. R. Smith, when this chance came, engaged the apprentice to assist his master, who—as was the unfair practice of the time—did not scruple to place his own name upon the most delightful productions of his pupil. In that way, it is a matter of some perplexity to establish where J. R. Smith's productions, as avowed, end, and to attribute the respective engravings to the actual source of their inspiration and issue.

In 1795 his name first appears as an exhibitor at the Royal Academy. In that and several following years, he contributed *A Portrait of a Lady*. These anonymous figures were generally "idealised studies," some subsequently issued as "Painted and Engraved by William Ward," and printed in colours. They are nowadays worth discovering, and of considerable value as acquisitions. Eminently skilled in his profession, W. Ward in 1814 was elected "Associate Engraver of the Academy."

W. Ward's artistic history is largely associated with the reputation of George Morland; the engraver's wife was Morland's sister, the fair Maria, and Ward's sister Nancy may be described as the "unlucky bride" of his eccentric and singularly gifted brother-in-law, who was unfortunate in involving all his family connections in trying and critical situations, created by his own recklessness and lack of precaution.

As this slight sketch of William Ward's position in native art exemplifies, the interest in his productions is daily increasing, while the artistic merits of his works are becoming fully realised, and this estimation is likely to increase "by leaps and bounds."

SINCE the article on "The Prince of Wales's Gift to Ireland" was written and the proof passed for the press

The Sham
Corot

an important communication has been received from Dr. Imre Szalay, Director of the Hungarian National Museum at Budapest, satisfactorily disposing of all doubts as to the authenticity of the Mészöly, and driving home Mr. Lawrence's contentions regarding the spuriousness of the Corot. Writing under date May 27th, 1905, Dr. Szalay says, *inter alia*: "I would like to remark that our picture is in any case a genuine Mészöly, painted between 1875 and 1877 by order of the Hungarian Government. For this picture Mészöly made, before receiving the order, a drawing. That the trees were painted from nature, Count Eugen Zichy can prove, as Mészöly painted him under the same trees, together with a large hunting party which he gave on the Balaton Lake about the same time our picture was painted.

"It is also impossible to suppose that Mészöly, a young artist of the best reputation, could have copied from another artist when he received the first order from the Government."—EDITOR.

The Connoisseur Competition Special Notice

THE Editor draws attention to the Art Competition announced in the Advertising pages of this number.

Books Received

- Rome as an Art City*, by Albert Zacher. 1s. 6d. net; *Italian Architecture*, by J. Wood Brown, M.A. 1s. 6d. net. (A. Siegle.)
- Classic Myths in Art*, by Julia Addison. (T. Werner Laurie.) 6s. net.
- The Gardner Greene Hubbard Collection of Engravings*, presented to the Library Congress, Washington. Compiled by Arthur J. Parsons.
- The Preservation of Antiquities* (translated from the German of Dr. Fried. Rathger), by George A. Auden, M.A., M.D., and Harold A. Auden, M.Sc. (Vict.), D.Sc.
- Nuremberg*, by P. T. Rice. (H. Grevel & Co.) 4s. net.
- The Royal Academy of Arts*. A complete Dictionary of Contributors, 1769-1904. Vol. I., by Algernon Graves, F.S.A. (Henry Graves & Co., Ltd.) £2 2s. net.
- Early Works of Titian*, by Malcolm Bell. 3s. 6d. net; *Filippino Lippi*, by P. G. Konody. 3s. 6d. net. (Geo. Newnes, Ltd.)
- Danmarks Malerkunst*. (2 vols.), by Ch. A. Been. (Det Nordiske Forlag, Copenhagen.)
- Great Pictures in Private Galleries*. (Cassell & Co., Ltd.) 12s.
- Repoussé Metalwork*, by A. C. Horth. (Methuen & Co.) 2s. 6d.
- Beautiful Wales*, painted by Robt. Fowler, R.I., described by Ed. Thomas. (A. & C. Black.) 20s. net.
- History of Ancient Pottery*, Vols. I. and II., by H. B. Walters, M.A., F.S.A. (John Murray.) 63s. net.
- Practical Hints on Painting, Composition, Landscape and Etching*, by Henry F. W. Ganz. (Gibbings & Co.) 2s. 6d. net.

Forthcoming Books

THE Fine Art Society propose to issue a volume upon the *English Cathedrals*, the illustrations of which will be reproductions of the beautiful water-colours of Mr. Albert Goodwin, R.W.S., which were exhibited in their Galleries during the month of May.

The work will be similar to that exceptionally successful volume *Happy England*, by Mrs. Allingham, the inception of which was due to this Society.

The illustrations will be fifty in number, and will include the following Cathedrals: Canterbury, Chichester, Gloucester, Lichfield, Peterborough, Salisbury, St. Paul's, Westminster Abbey, Winchester, and York.

The letterpress will be by an authority well versed in Cathedral lore.

It is proposed to issue the volume in two forms.

A large paper edition of proof copies, limited to 300, at £2 2s. each. These will be signed by the artist. A small paper edition 20s. nett.

A SECOND edition of the *Furniture Styles*, by Mr. Herbert E. Binstead, Editor of the *Furniture Record*, will be issued immediately. The work has been well received, and the first edition published in November last is entirely exhausted. No book covering the same ground has hitherto been issued at such a low price—five shillings. It is fully illustrated throughout, and covers a period from Elizabeth to l'Art Nouveau, the latter style being fully treated. The publisher is Mr. A. H. Botwright, 14, City Road, E.C.

MRS. STEUART ERSKINE is preparing a book entitled *Beautiful Women in History and Art*, which Messrs. George Bell & Sons will publish in the Autumn. It will present adequate lives of some of the most beautiful and distinguished women of the past, with authentic portraits in photogravure. The difficulty in such a case is to choose the subjects, and much care has been given to that point. It will be remembered that Mrs. Steuart Erskine wrote a book on Lady Diana Beauclerk about two years ago.

MESSRS. CONSTABLE & Co. will issue in July a work entitled *The Decoration of Leather*, translated from the French of Georges de Recy by Maude Nathan. It will be illustrated with examples of leather decoration from various sources.

The author claims for his work a place between the books dealing solely with the history and development of the art of working in leather and those of which the object is to impart a knowledge of the technique of its various processes to amateurs who may be unable or unwilling to undertake a regular course of instruction. He points out that leather, in its adaptability to many different kinds of treatment, is a material eminently suited to the interpretation of the style of decoration known as "modern art."

A VOLUME on *Sir William Beechey, R.A.*, who exhibited at the Royal Academy from 1776 to 1839, will be included in Messrs. Duckworth's "Library of Art." The author is Mr. W. Roberts, who will be glad of particulars (care of the publishers, 3, Henrietta Street, Covent Garden) of any unrecorded family portraits by this artist. Beechey does not deserve the neglect into which he has fallen, for he did much excellent and conscientious work, and the period of his activity is by far the most interesting in the history of English art, for he was a friend and contemporary of Sir Joshua Reynolds, and survived all the great men of that period.

MR. W. H. ROBERTS is publishing almost immediately a volume on the *Church Plate of Pembrokeshire*, with the Chantry certificates relating to the County of Pembroke by the Commissioners of 2 Edward VI. (1548), together with extracts from the returns of Church goods in 6 and 7 Edward VI. (1552-53).

It is by the Rev. J. T. Evans, Rector of Stow, Glos., and Editor for the Bristol and Gloucester Archæological Society of *The Church Plate of Gloucestershire*. The author has personally examined the ecclesiastical plate in each parish in Pembrokeshire.

Concerning Mr. Evans' work in Gloucestershire, Mr. W. J. Cripps, author of *Old English Plate*, etc., wrote, in 1903—"Your work is that of an expert, and the best I have seen for a long time."



AFTER a series of somewhat lean months of picture sales, two of great interest and importance within the

space of four weeks are a trifle embarrassing. A full notice of either of these two sales would occupy the space usually devoted to this subject in the pages of *THE CONNOISSEUR*. The importance of the picture sales held during the period in

question may be generally realised when it is stated that on the first three Saturdays of the month a total of £93,617 10s. was realised.

The first sale of the month (May 6th) comprised the collection of pictures by old masters formed by Mr. Edward Cheney, of Badger Hall, Shropshire, and inherited by Mr. Francis Capel-Cure, and also a series of more or less important pictures of the early English school and by old masters derived from a number of sources, known and unknown, the total of 132 lots being £30,917 19s. 6d. The Cheney pictures were somewhat disappointing (the 89 lots realised £6,991 9s. 6d.), as most of them were of archæological rather than artistic interest. The most important of the old masters was a strong portrait by Marco Basaiti of a young man in black dress and cap, with long fair hair, a landscape seen through a window on the right, signed "Marchus Baxaiti, P.," on panel, 14 in. by 11 in., 840 gns. An example of F. Guardi, *The Scuola of St. Mark* (SS. Giovanni and Paolo), with numerous figures, 14 in. by 12 in., brought 230 gns.; and there were also: G. B. Tiepolo, *The Finding of Moses*, 21 in. by 32 in., 250 gns.; Tintoretto, portrait of a *Procurator of S. Mark*, in dark red velvet robe edged with fur, 35½ in. by 28 in., 220 gns., and another by the same, a portrait of *Bartholomeo Capello*, in red robe trimmed with ermine, holding the hand of his young son, 39 in. by 39 in., from the Capello Palace, Venice, 115 gns.; and Polidoro Veneziano, *The Virgin and Child*, with *St. Elizabeth and St. John*, in a landscape, 31 in. by 40 in., 160 gns. Nearly one-half of the total of this collection was realised by one picture alone—a Romney portrait of

very high quality, said to represent the Princess Amelia, daughter of George III., which is clearly an error, as the princess was never painted by Romney in the first place, and as Romney ceased to paint some years before the princess reached womanhood. This portrait is of a lady of 25 or 30 years of age, in white dress with black cloak thrown loosely over the shoulders, large white bonnet with blue ribands and white veil fastened below her chin, 29 in. by 24 in., 2,800 gns. This portrait was given by H.R.H. Frederick, Duke of York, to General Cheney. The only other picture in this collection which calls for notice was one of Colvin Smith's many replicas of his portrait of *Sir Walter Scott*, 29 in. by 24 in., painted at Abbotsford in 1828, and referred to by Lockhart in his "Life" of the novelist; it realised 250 gns.

The Romneys almost entirely dominated the second portion of the day's sale. *The Horsley Children*, the girl in white dress with blue sash and shoes, holding a cornflower, and giving her younger brother, also in a white dress with blue sash, a bunch of flowers, 49 in. by 39 in., brought 4,400 gns. This picture was painted in 1793, the artist receiving 100 gns. for it; it was bequeathed by the little boy in the picture, George Horsley, to Mr. F. B. Macdonald, who exhibited it at the Grafton Gallery in 1900. The companion pair of portraits of Paul Cobb Methuen and his wife, were painted in 1776 and 1784 respectively, and both are on canvas, 29 in. by 24½ in.; the husband is in brown coat and white vest, and this portrait realised 400 gns.; Mrs. Methuen is in white dress with pink sash, large black hat, and this fetched 3,400 gns. The Romney "portrait of a gentleman" in blue coat with brass buttons, white stock and powdered hair, 30 in. by 25 in., sold by order of the executors of the Rev. S. D. Brownjohn, proves to be the "Mr. Hawkins" who sat to Romney in 1777, and this Mr. Hawkins was George E. Hawkins, son of Pennell Hawkins, one of a family of eminent surgeons of the day. It realised 520 gns. Romney's portrait (but not the engraved picture) of the *Hon. Mrs. Beresford*, in white satin dress with muslin frill, blue waist-band with buckle, 30 in. by 25 in., brought 1,900 gns.; and the same artist's portrait of *Lady Emilia Kerr*, afterwards Macleod, painted in 1779, in pink dress with gold bands and trimming, a loose shawl thrown over



her right shoulder, pink riband and pearls in her hair, 30 in. by 24½ in., sold for 2,600 gns.

There were also the following:—T. Gainsborough, portrait of *Indiana Talbot*, who married in 1774 Lewis Peak Garland, of Michaelston Hall, Ramsey, Harwich (she died in 1780), in light blue dress with gold trimming and gold embroidered sash, hair dressed high and ornamented with pearls, 35½ in. by 27½ in., 2,000 gns. J. Hoppner, portrait of *Lady Elizabeth Townshend*, afterwards Lady Elizabeth Loftus, in white dress with black lace shawl thrown over her arms, 30 in. by 25 in., 400 gns. J. B. Greuze, head of a young girl in white dress and dark shawl, with a yellow scarf round her neck, 17¼ in. by 14¼ in., 220 gns.; L. Cranach, portrait of a gentleman in black dress trimmed with fur, and black cap, holding a miniature, on panel, 16½ in. by 13½ in., 500 gns. J. Ward, portrait of *Miss Giorgiana Musgrave*, afterwards Mrs. Plestow, when a child, in white muslin dress, standing in a landscape, holding some flowers, 37 in. by 27 in., painted in 1797, 1,600 gns. J. Opie, portrait of *R. B. Sheridan*, in dark coat with white frill and cuffs, holding a portfolio, 30 in. by 25 in., the property of Sir Lewis Morris, 300 gns., and another by the same, *The Market Girl*, a girl in brown dress, seated in a wood, holding a basket on her left arm, 50 in. by 40 in., 340 gns. Sir William Beechey, portrait of *Mrs. Marshall*, in white dress with pink shawl, reclining on a sofa, a dog by her side, 59 in. by 81 in., 280 gns. G. Morland, *Lime Kilns*, signed and dated 1792, 27½ in. by 35½ in., 200 gns. Rembrandt, portrait of an old man in yellow cloak, holding his hands before him, signed and dated, 29 in. by 23½ in., 290 gns. Sir H. Raeburn, portrait of *John Rennie, F.R.S., Civil Engineer*, in dark blue coat, with brass buttons, white stock, 30 in. by 25 in., 330 gns. J. Ruysdael, *A Mountainous River Scene*, with cottages among trees on the far bank, two anglers in the foreground, on panel, 20½ in. by 26 in., 280 gns.

On the following Thursday (May 11th), Messrs. Robinson & Fisher sold the collection of pictures formed by Mr. John Gawler Bridge, of the well-known firm of Rundell & Bridge, Crown goldsmiths to George III. and the two succeeding monarchs. Among these were: C. Jansens, portrait of *Mary Queen of Scots*, in the 14th year of her age, in richly embroidered dress, deep lace collar, pearl necklace and jewel pendant, panel, 27 in. by 21 in., 370 gns.; and Lawrence, a portrait of *George IV.*, painted in 1828 for Mr. J. Bridge, half figure, 36 in. by 28 in., with an interesting letter from the artist, £50.

On May 13th Messrs. Christie's sale was made up of the collection of fine modern pictures and works of the Dutch and early English schools, formed by the late Mr. Charles Neck, of Lily Hill, Bracknell (this property of 47 lots produced £6,969 18s.), and of modern pictures and drawings from various sources, the day's total of 149 lots producing £13,146 10s. Mr. Neck's collection included: B. Barker, *A Grand Landscape*, with three peasants and a group of cattle at a stream, 53 in. by 83 in., 185 gns.; T. Gainsborough, portrait of *Mr. Mills*, of Saxby, geologist, in brown dress with white stock and frills, 50 in. by 40 in., 260 gns.; Sir J. Reynolds, *The Lace*

Makers, a lady with her five daughters, seated, making lace, in a garden, 24½ in. by 29 in., 650 gns.; N. Maes, *Burgomaster Rysenburgh and his Family*, 64 in. by 75 in., 115 gns.; J. Constable, *A River Scene*, with a road over an old bridge leading to a village on the left, a peasant woman and some cows in the foreground, 34 in. by 45 in., 360 gns.; four by J. C. Hook, *Between Tides*, Royal Academy, 1872, 36 in. by 54 in., 240 gns.; *Watercress Gatherers*, 35 in. by 54 in., 1888, 140 gns.; *Seaside Ducks*, 30 in. by 51 in., Royal Academy, 1876, 520 gns.; and *Market Girls on a Fjord*, 32 in. by 53 in., Royal Academy, 1871, 140 gns.—the first two were in the David Price sale of 1892, when they realised 700 gns. and 300 gns. respectively, and the last two were in the Henry Jenkins sale of 1897, when 500 gns. and 250 gns. were paid for them respectively; Sir E. Landseer and Sir J. E. Millais, *Found*, 63 in. by 84 in., 250 gns.; four by J. Linnell, sen., *The Barley Harvest*, 31 in. by 43 in., 1874, 580 gns.; *A Sultry Day*, 27 in. by 39 in., 1874-5-7, 210 gns.; *The Happy Valley*, 28 in. by 39 in., 1873, 400 gns.; and *Crossing the Bridge*, 31 in. by 43 in., 1877, 390 gns.—the second and fourth of these were exhibited at Burlington House in 1883; and C. Troyon, *A Glade in the Forest*, a woody landscape with girls near the bank of a stream on the left, cattle in the distance, 62 in. by 89 in., 300 gns.

The second portion of the sale included a number of drawings and pictures, the property of Mr. T. Holford. Among them: W. Hunt, *May Blossoms and Chaffinch's Nest*, 9½ in. by 14½ in., 130 gns. The various other properties included the following pictures: J. L. Gérôme, *The State Barge on the Nile*, 32 in. by 54 in., 210 gns.; Herbert Draper, *The Sea-Maiden*, 48 in. by 87 in., exhibited at the Royal Academy, 1894, and at St. Louis, 1904, the property of the late Mr. C. H. T. Hawkins, 250 gns.; Copley Fielding, *Carnarvon Castle*, 54 in. by 76 in., 750 gns.; E. Verboeckhoven, a peasant, with a cow, donkey, sheep, and goat, on panel, 33 in. by 42 in., 1846, 190 gns.; two by T. S. Cooper, *Sheep in Canterbury Meadows*, 30 in. by 50 in., 1890, 175 gns.; and *Cattle and Sheep in a Landscape*, 30 in. by 45 in., 1877, 165 gns.; H. W. B. Davis, *The Moon is up, and it is not Night*, 26½ in. by 39 in., 1887, 180 gns.; two by J. M. Swan, *The Syrens*, 26 in. by 22 in., exhibited at the Royal Academy, 1896, 135 gns.; and *Thirst*, 20½ in. by 71 in., Royal Academy, 1892, 125 gns.; C. Daubigny, *A Meadow at the Edge of a Wood*, 19 in. by 32 in., 1875, inscribed, "À mon ami Vollon," 380 gns.; two by H. Fantin-Latour *Roses Trémières*, 28½ in. by 23 in., exhibited at the Royal Academy, 1890, 300 gns.; and *Venus and Cupid*, 23 in. by 21 in., 310 gns.; Mark Fisher, *Autumn Afternoon*, 31 in. by 43 in., exhibited at the Royal Academy, 1885, 135 gns.; and A. Vollon, *On the Seine*, 12½ in. by 16 in., 130 gns.

The late Mr. Louis Huth's highly important collection of fine pictures and drawings formed the whole of the sale on May 20th, and will probably prove to be the greatest picture sale of the season. The collection of 145 lots produced a total of £50,452 10s. There were only two drawings of the first importance, one in black

In the Sale Room

and white chalk by T. Gainsborough, *The Duchess of Devonshire*, with her daughter by her side, walking in a landscape, 19½ in. by 13 in., 1,000 gns.—this is apparently one of four sketches (in the other three, as also in the finished picture, the child is omitted) for the famous picture of the “stolen” *Duchess of Devonshire*, and is one of the most finished of them all; and J. M. W. Turner, *The Bass Rock: Moonlight*, 9 in. by 11 in., 380 gns. Pictures by artists of the modern English school included two by J. Constable, *Salisbury Cathedral*, 28 in. by 36 in., a sketch for the finished picture now in the South Kensington Museum, 1,700 gns.; and *Dedham Watermill, Suffolk*, 500 gns.; three by David Cox, all of which were lent to the Cox exhibition at Birmingham, 1890, *A Windy Day*, 10½ in. by 14 in., 1850, 550 gns., *Driving the Flock*, 11 in. by 14½ in., 1857, 180 gns., and *Unloading Fish*, 8½ in. by 12 in., 160 gns.; three by J. Crome, *A Landscape*, with figures, 53½ in. by 38½ in., exhibited at Burlington House, 1871, 3,000 gns.—this is a record price for a work by this artist, Mr. Huth's picture being one of the finest Cromes which has ever come into the market; *A View of Norwich*, 13½ in. by 18 in., exhibited at Burlington House, 1876, 320 gns.; and *A View on the River Yare near Norwich*, with tower and boat, 8½ in. by 10½ in., 200 gns.; two by J. Holland, *A View of the Doge's Palace, Venice*, with the Dogana on the right, on panel, 16 in. by 29 in., 1862, 560 gns., and *The Rialto, Venice*, mid-day effect, 10 in. circle, 1854, 165 gns.; J. C. Hook, *Diamond Merchants, Cornwall*, 38 in. by 56 in., exhibited at the Royal Academy, 1881, 860 gns.; J. F. Lewis, *The Commentator of the Koran*, on panel, 25 in. by 30 in., exhibited at the Royal Academy, 1869, Paris, 1878, at the Guildhall, 1897, and at Burlington House, 1901, 1,650 gns.—this was painted for Sir William Bowman, Bart., and at his sale in 1893 it realised 2,550 gns.; J. Linnell, *A Shepherd tending his Flock*, 26 in. by 37 in., 1860, exhibited at Burlington House, 1883, 550 gns.; H. Moore, *The Clearness after the Rain*, 48 in. by 72 in., Royal Academy, 1887, 410 gns.; two by J. Ward, *The Village Green, Paddington*, 17½ in. by 23½ in., painted about 1792, 160 gns., and *A Horse, Donkey, and Pigs near a Shed*, 27 in. by 35½ in., 1809, 270 gns.; four by G. F. Watts, *Daphne*, a full length nude figure, standing facing the spectator and surrounded by her laurel, 74½ in. by 23½ in., 1872, exhibited at Burlington House, 1905, 1,650 gns., *Galatea*, 25½ in. by 20½ in., 200 gns., *Sir Galahad*, in armour, standing bareheaded by the side of his white charger in a wood, on panel, 20½ in. by 10 in., 600 gns., *Una and the Red Cross Knight*, riding side by side, on panel, 14½ in., by 17 in., 660 gns.; and H. Woods, *Venetian Cloisters*, 28½ in. by 18 in., 155 gns.

The modern Continental school included two by M. Cazin, *A Village*, with windmill, evening, 19 in. by 33 in., 160 gns., and *Old Houses*, 12 in. by 9½ in., 82 gns.; three by J. B. C. Corot, *A River Scene*, with a cottage standing behind a row of trees on the left, a man in a punt in the foreground, 17½ in. by 23½ in., 2,650 gns.; *A River Scene*, with a man in a boat, a clump of trees on the farther bank, 14 in. by 20½ in.,

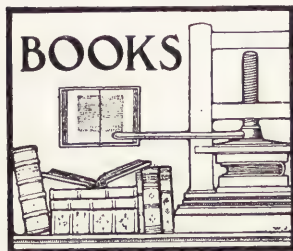
2,000 gns., and *A Road Scene*, with a castle seen through trees, a peasant in the foreground, moonlight, on panel, 24½ in. by 14 in., 300 gns.; and three by H. Fantin-Latour, *Gorse and Hawthorn in a Glass*, 18½ in. by 14 in., 1882, 150 gns.; *Roses in a Glass*, 16 in. by 14½ in., 1886, 300 gns., and *A Wood Nymph*, 10½ in. by 10 in., 170 gns.

The Early English School included four portraits and two landscapes by Gainsborough (in addition to the drawing already mentioned)—portrait of an elderly lady in white muslin dress trimmed with gold, a red cloak lined with white over her left arm, pearl necklace and ornaments, hair dressed high, 35½ in. by 27 in., 2,900 gns.; *Mr. Vestris*, the celebrated dancer, in pale blue coat with white vest and stock, powdered hair, oval, 28½ in. by 23 in., 4,550 gns.—this is a record price for a portrait of a man, on a small canvas, by this artist; *Mrs. Burroughs*, another elderly lady, in black cape, tied with black and white striped ribbons over a white dress, white cap covered with black lace and tied under her chin, 30 in. by 25 in., dated 1769, 900 gns. These three were exhibited at the Grosvenor Gallery in 1885. Portrait of an elderly gentleman in claret-coloured coat, yellow vest and white stock, 30 in. by 25 in., 300 gns.; *The Bullock Waggon*, 37½ in. by 50 in., signed and dated 1787, 440 gns.; this realised 500 gns. at the famous Gillott sale in 1872; *A Woody Landscape*, a man carrying a scythe in the foreground, a woman driving a cow, stormy sky, 15½ in. by 20½ in., 300 gns.; this realised 210 gns. at Col. Hugh Baillie's sale in 1858. The three important Hogarth's were:—*The Beggars' Opera*, 19 in. by 21½ in., painted in 1729, one of several versions, one of which (now the property of the Duke of Leeds) was engraved in 1788 by W. Blake, 1,000 gns.; *Taste in High Life*, with a portrait of Lord Portmore as the male connoisseur, 25 in. by 30 in., frequently engraved and reproduced in various editions of Hogarth's works, 1,250 gns.; portraits of *Dudley Woodbridge* and *Captain Holland*, seated at a table in a library, a servant bringing in a letter, 16 in. by 21 in., 1730, 450 gns.; this was acquired at the sale of the Hon. Edwin Phipps for £235; two by Sir Thomas Lawrence, portrait of *Louisa Georgina Augusta Anne*, only daughter of the Rt. Hon. General Sir George Murray, in white dress with pink sash and bows, black bonnet, standing in a landscape, holding some flowers in the fold of her dress, 58 in. by 42 in., 850 gns., and *Miss Maria Siddons*, in white dress with buff scarf over her left shoulder, 15 in. by 13 in., 170 gns.

The examples of George Morland formed a leading feature of the sale. There were nine in all—*Morning, or Higglers Preparing for Market*, 27½ in. by 36 in., 1791, the well-known picture engraved by D. Orme, 2,000 gns. This was purchased by Mr. Huth in 1861 for 55 gns. *The Country Stable*, 21 in. by 27 in., 1791, engraved by W. Ward in March, 1792, 1,000 gns.; *A Wood Scene*, with a path in the foreground, in which are two peasants, etc., a cottage with a peasant-woman hanging out clothes on the right, 15 in. by 13½ in., 800 gns.; *A Woody Landscape*, with two cows and a dog near a pool in the foreground, two other peasants

conversing at a gate on the right, a woman hanging out clothes before a cottage on the left, 13½ in. by 17½ in., 580 gns.; *A Winter Landscape*, with four figures at a frozen pond, three donkeys and a dog standing near, 28 in. by 36 in., 250 gns.; *A Winter Scene*, with two boys snowballing an old woman, 27½ in. by 36 in., 1790, 480 gns.—at the Robert Benson sale in 1875 this realised 100 gns.; a pair on panel, 11½ in. by 9½ in., *The Lucky Sportsman* and *The Unlucky Sportsman*, 1791, 820 gns.—these two were acquired in 1890 for 115 gns. by Mr. Huth; and *Two Donkeys and a Pig*, 12 in. by 15 in., 1792, 130 gns. Three by Sir Joshua Reynolds, a version of the Windsor picture of *David Garrick* in the character of Kitley, in brown slashed dress with lace collar, 30 in. by 25 in., 130 gns.; a portrait of the artist, in grey coat with white vest and stock, 30 in. by 25 in., 330 gns.; and a version of *The Age of Innocence* (and not as catalogued a head of Lady Amelia Spencer, youngest daughter of the Duke of Marlborough), in white dress with white riband in her hair, oval, 13½ in. by 11 in., 880 gns.—these three were exhibited at the Grosvenor Gallery in 1883. Two by G. Stubbs, *Gamekeepers*, 720 gns.; and *Labourers*, 1767, 520 gns.—this companion pair of pictures, each 23½ in. by 41 in., have been engraved by H. Birche, were exhibited at Burlington House in 1875, and at the W. K. Gratwicke sale in 1868 realised 370 gns. and 230 gns. respectively. The few old masters included M. Geerarts, portrait of *Lady Arabella Stuart*, in red and white brocade dress with large lace ruff and cuffs, head dress and fan of blue feathers, 50 in. by 34 in., 220 gns.; M. Hondecoeter, *Cocks Fighting*, 41 in. by 48½ in., 380 gns.; and Titian, portrait of the *Duchess of Parma*, in white dress richly embroidered with gold, her young daughter, in blue and gold dress, standing by her side, 80 in. by 56 in., 250 gns.

THE month of May has for long been looked upon as the best in which to offer by auction objects of great



price, but curiously enough books do not always appear to come within the category. Many excellent sales are, of course, held during that month, and many valuable books change hands at inflated prices, but that is simply because the

London season gives a fillip to enterprise in another direction, and literature responds in sympathy. On May-day a number of books described as the property of a well-known Amateur were sold at Sotheby's. Beaumont and Fletcher's *Comedies and Tragedies*, the 1st ed., 1647, containing also the 1st ed. of *The Wild Goose Chase*, 1652, sold for £24. The portrait by Marshall and also the title page had been repaired and cleaned, but on the whole the copy was a good one. The original edition of Sir Thomas Browne's *Religio*

Medici, 1642, 12mo, realised £15 (original calf), but of this edition there are two issues, the first and best containing title and 192 pages, inclusive of a blank leaf. Such a copy, in the original sheep, sold for £25 in March last year. Burton's *Anatomy of Melancholy*, 1st ed. 1621, small 4to, which sold for £36, was sound throughout. It is not often that this book is found in such a satisfactory condition. Carew's *Poems* 1640, small 8vo, includes also a masque having a separate title page. This, too, was an excellent copy, and realised £11 10s. Carew's Sonnets were more in request between 1630 and 1640 than those of any other poet of the age. Many of them were set to music by H. and W. Lawes and other eminent composers. Other books dispersed on this occasion included Ben Jonson's *Works*, 1616, folio, £29 (mor. ex., fine copy); Milton's *Paradise Lost*, 1668, £19 5s. (mor., good copy, with the fourth title page); Milton's *History of Britain*, 1670, £7 5s. (with the leaf of errata and fine impression of the Portrait by Faithorne, mor. ex.), and a bad copy of the 2nd folio of Shakespeare, £29 10s. Someone had barbarously cut the title into slips and mounted it, the portrait was soiled, and some of the leaves were either missing or dirty.

Of late quite a number of volumes containing signatures purporting to be by the hand of Shakespeare have made their appearance, and all have, judging from the prices paid for them, been discredited. It is not at all surprising that *A True and Perfect relation of the Proceedings at the several Arraignments of the late most Barbarous Traitors* (Gunpowder Plot), with the signature "William Shakespeare" on the title, should have brought no more than £13 10s. W. H. Ireland gave the experts so much to do, and he fooled so many of them, that even though a perfectly genuine signature should be unearthed their descendants would be doubtful about its authenticity. Even if they staked their reputation that the hand was the hand of Shakespeare, there might still be many sceptics. There can be very little doubt that many inscriptions in books, old and new alike, are counterfeited, but they pass because there are no means of detecting the imposture with certainty. The paper, that great source of trouble to forgers, is, from the nature of the case, genuine enough, and given genuine paper nine-tenths of the difficulty is surmounted. It is, however, impossible to forge a signature of Shakespeare and pass it off as genuine, because, even if genuine, the verdict would be adverse. The experienced forger angles for small fish and leaves the whales alone.

Despite the rather bulky catalogue of the late Mr. F. Clifford's library and the three days spent in dispersing it, the total sum realised did not nearly amount to £1,500. This was, indeed, not so much the library of a collector as of a reader and the result was a foregone conclusion. La Borde's *Choix de Chansons Mises en Musique*, 4 vols., 8vo, 1773, may be mentioned as having realised £50. Four additional portraits and an autograph letter referring to the purchase of some pictures for Madame du Barry had been inserted. It is ordinarily impossible to say, without a minute examination, what



LADY HAMILTON. BY ROMNEY

From the original painting

By kind permission of the Owner, Lord Iveagh



In the Sale Room

this fine edition is worth. It might realise anything from £20 to £200, according to the state of the plates and the quality of the binding. In 1885 M. Lion's copy in red morocco brought as much as 5,600 francs, but it had been bound by Derome in a style quoted as "à Poiseau." These are perhaps the prettiest books of the 18th century, but Mr. Clifford's set, though excellently bound, was in many respects inferior. On the other hand *Les Métamorphoses d'Ovide*, 4 vols., 1767-71, in old red morocco, was on the whole good and realised £27 10s. All kinds of variations are also observable in different copies of this work. Some or all of the plates may be in proof state, and there are a number of *découverte* plates, of which the commonest is "Pan et Syrinx." The second and inferior edition, though at first sight the same, has the fourth volume dated 1770, and page 215 in the third volume is erroneously numbered 209. The only other work worthy of special notice at this sale was the Paris edition of *Molière*, 6 vols., 1734, 4to, bound in crimson morocco extra, £17 5s. It contains 33 fine plates after Boucher and 198 vignettes and tail-pieces. There are two issues of it, only to be distinguished by minute details, one of which may be mentioned. In the genuine first issue, line 12, page 360, vol. 6, has the error "comteese" for "comtesse."

Messrs. Sotheby's sale of May 9th and 10th was of no special interest. Reference may be made *en passant* to the series of 50 volumes of the *Challenger* Reports, which realised £32 (orig. cloth, several vols. damaged by damp), to Lovell Reeve's *Conchologia Iconica*, 20 vols., 1843-78, £69 (hf. cf.), and to the very rare Latin translation of the second letter of Cortes, printed at Nuremburg in 1524, fol. This copy sold for £35 10s., though specially declared non-returnable. As usual, the map of Mexico was in facsimile. During the last 25 years only one other copy has been seen in the London sale rooms, and in that the map was under grievous suspicion; in fact, it may be said with a great amount of confidence that it was an imitation.

It will be remembered that THE CONNOISSEUR for May last contained a tabulated analysis of the prices realised for the Kelmscott Press publications during recent years. From that it appeared that the whole of those once popular and expensive books were on the down grade at the time of writing, and the result of a sale at Hodgson's on May 9th can hardly be looked upon as re-assuring. *The Chaucer* has not moved—it stands at £45—and *The Golden Legend* and *Reynard the Foxe* actually advanced a few shillings on the last recorded prices. *The Historyes of Troye* lost a few shillings, while *The Water of the Wondrous Isles* dropped from £5 to £3 10s. The greatest fall of all occurred, however, with regard to *The Earthly Paradise*, published in 8 vols., 1896-97, at £12. In 1900 this set was good for £25, in 1902 for £18, in 1903 for £16, and at the beginning of this present year for £9 15s. The price has now fallen to £6 10s., which is little more than half the published price. Some day the Kelmscott books may be sought for again, and may even break the record prices of five years ago, but

by every argument possible to conceive that will not be in our time.

This sale of Messrs. Hodgson's did not contain many books worthy of special notice. We are tired of recording *Ackermann's Microcosm of London*, and pass it by with the remark that £21 for a fine old copy in blue morocco, 3 vols., 1808-10, would have been considered extremely cheap two years ago. The same remark applies to the ten parts of *The Wallace Collection*, 1903, £16 5s. (India paper). This, like most other art books, is not in the request it once was. The most noticeable book in the catalogue was undoubtedly Thackeray's *From Cornhill to Grand Cairo*, 1st ed., 1846, containing an original pen and ink sketch by the author, entitled "The New Chibouque." A pencil note on the upper margin said, "This Drawing was made by Mr. Thackeray on board the Lady Mary Wood, and given to my father, Capt. Lewis, S.L." The book itself is dedicated to Captain Samuel Lewis, and the third chapter, entitled "The Lady Mary Wood," gives an account of the company on board this vessel in which Thackeray sailed to Gibraltar at the commencement of his tour in the autumn of 1844. On the whole this was an interesting memento of the great novelist. It realised £17 10s.

On May 15th and 16th Messrs. Puttick & Simpson disposed of a miscellaneous collection of books, among them being the three series of *The Ingoldsby Legends*, 3 vols., 1840-42-47, £16 10s. (orig. brown cloth). This was a presentation copy, cheap at the price paid for it, though the first volume apparently belonged to the second issue. Copies of the first issue may be distinguished by a misprint which occurs on page 81 ("Ralph" for "Robert"), page 236 being blank. It is worthy of note that one of the Legends—"A Lay of St. Dunstan"—is taken from Lucian's Dialogues, in which it is related that a Memphian magician used to dress up broomsticks and other domestic articles adapting themselves to the purpose, and make them perform menial work about his house. At this same sale a sound copy of that learned and abstruse work by Higgins, *The Anacalypsis*, 2 vols., 1836, realised £9 10s. (hf. russia); Ravenscroft's *Pinetum Britannicum*, 3 vols., folio, 1884, £11 (half morocco); Halliwell's large edition of *Shakespeare's Works*, 16 vols., folio, 1853-65, £58 10s. (half bound, uncut); and Warburton's *Hunting Songs*, 1834, 8vo, £5 2s. 6d. (original cloth). The recently published *De Profundis* of Oscar Wilde now stands at 32s. (large hand-made paper), and 9s. (ordinary paper, cloth), a point worth noting, for although the sums named are, in themselves, small, the rise in price has been very rapid.

The sale of the library of Mr. John Gabbitas, of London and Bournemouth, held by Messrs. Sotheby on May 22nd and 23rd, realised nearly £1,150. A considerable number of books had been bound by the Guild of Women-Binders, but do not seem to have belonged to the gentleman referred to. This sale need not detain us, and that of the collection of books on Natural History and Sport, held by the same firm on May 24th, was unimportant. *The Ibis*, from its commencement in 1859 to

The Connoisseur

1904, with the list of British Birds, 1883, and the General and Subject Indexes, 50 volumes in all, sold for £86 (red cloth, 2 vols. in parts). This was a good set, containing the rare paper by Newton, entitled "More moot points on Ornithological Nomenclature."

The Huth collection of books sold by Messrs. Christie on May 24th and 25th was good in its way, though completely overshadowed by the pictures, drawings and engravings from the same source. Among the books was a very fine copy of *Les Metamorphoses d'Ovide*, 4 vols., 1767-71, 4to, which realised £65 2s. (old French mor.), and an equally fine example of Marmontel's *Contes Moraux*, 3 vols., 1765, 8vo, which made £30 (*ibid.*). This latter work contains a portrait and 23 plates after Gravelot, and must be distinguished from the almost worthless 12mo (about 7 in. by 4 in.) edition with the same date. It is also necessary to observe that there are two issues of the good edition, the first and best containing a note of "Errata," not to be found in the second.

The sale of the month consisted of a collection of books by or relating to Shakespeare, his works, times, and influence on subsequent writers, and was held at Sotheby's on May 25th-27th. This collection had been formed on a very ambitious and, as some may think, questionable plan. For instance, what does *The Diall of Princes*, an English translation of the golden book of Marcus Aurelius, in this gallery? A footnote to the entry in the catalogue says, "probably known to Shakespeare," and that, it would seem, is the *raison d'être* to which we must look. If so, it is a very indifferent one, for there is no book of real importance printed prior to 1600 in this country which may not also have been equally well known to the Swan of Avon. It is impossible to say what book or what thing he did not know. However, this catalogue was in many respects a very valuable contribution to the study of Shakespearean literature, and to criticize it, even superficially, would occupy much more space than we can afford.

The prices realised were on the whole good, though by no means sensational, and most of the books catalogued have frequently been seen in the auction rooms of late. The first English translation of *Don Quixote*, 2 vols., no date and 1620, small 4to., realised £68 (mor.), and another copy of the first edition of Burton's *Anatomy of Melancholy*, 1621, small 4to., £50 (*ibid.*). Allot's *England's Parnassus*, 1600, 12 mo., containing no fewer than 79 quotations from Shakespeare, made £40 (mor. ex.); *Chaucer's Works*, 1561, fol., £42 (fine copy in old cf.); *Coryat's Crudities*, 1611, 4to., £45 (orig. cf.), and Butler's *Hudibras*, 3 vols., all 1st ed., 1663-64-78, £48 (mor.). The most important book in the sale was a fine copy (12½ ins. by 8½ ins.) of Shakespeare's 3rd fol., 1664, which realised £500, while a copy of the 2nd fol. of 1632, slightly repaired, made £225, and a fine example of the 4th fol., 1685, £130. For a copy of the 1637 ed. of *Romeo and Juliet* £120 was paid, as against £119 realised last November. What is in one respect a more important book, though we are far from saying the most interesting, is Richard Johnson's *Seven Champions of Christendome*,

1st ed. 1596. This book, which realised £40, is the only one known, and the same remark may be passed on Samuel Rowlands' *A New Year's Gift*, 1582, £42. This sale of *Shakespeareana* realised £6,544. The catalogue should be procured and noted up for future reference.

THE sale of the art collection of the late Mr. Louis Huth, which occupied Christie's rooms for eight days, dwarfed all other sales held during May.

The Huth Sale

A collector of very catholic and discriminating taste, and one of the best connoisseurs of Oriental porcelain, the late Mr. Huth knew how to buy, and was not, as is the case with so many collectors, dependent on the advice and judgement of professional experts. In several instances his knowledge enabled him to get possession of remarkable pieces at extremely low prices.

Before the sale it was anticipated that the whole collection would produce about £100,000, but the pictures and objects of vertu alone realised nearly £20,000 more than this sum, the eight days' sale producing £148,165.

In all the annals of the King Street rooms there is not, it is safe to aver, a record of a more exciting day than the opening day of this notable dispersal, though the total sum realised for the 136 lots—about £25,000—has been exceeded. The *clou* of the sale was an oviform prunus-pattern vase and cover of the highest quality, finely painted with branches of flowering prunus on marbled-blue ground—10½ inches high. The history of the vase is given in a letter from Mr. Huth to Mr. James Orrock, in which he gives the following particulars:—"You wish to know the history, &c., of how I became possessed of my hawthorn pot, which has the reputation of being one of the finest, if not *the* finest, in London, although in looking at yours to-day I do not perceive its superiority.

"My pot was bought by a friend of mine some forty years ago at an old bric-a-brac shop in Bristol. Seeing it in the window, he walked in, and asked the old woman what the price of it was. 'Ah,' she said, 'that is a very fine pot, that is. I want a sovereign for it.' My friend remarked that he could not afford so much as that, but offered 10s. 'Give me 12s. 6d. for it,' said the woman, 'and the pot is yours.' My friend paid the money, and walked away with the pot. For some years after I used to see it in his drawing-room, and I frequently teased him to let me have it—so frequently that, at last, I suppose to put an end to my importunity, he agreed to let me take it away with me on my giving him for it £25—a perhaps, he thought, prohibitory price. I at once paid him the money, and triumphantly bore the pot off, very pleased to possess it, but at the same time thinking inwardly that rather a mean advantage had been taken of my anxiety to get it.

"Soon after the mania for Blue-and-White sprang up, and numerous have been the offers by 'the trade' made to induce me to part with my pot, some of them fabulous."

That 'the trade' knew what they were about when they made these 'fabulous' offers was proved when the

In the Sale Room

pot came under the hammer. From an opening bid of 500 guineas the bidding did not cease until £5,900 was reached.

The sale of the Oriental porcelain, furniture, and objects of art extended over five days, the 681 lots producing about £68,000. Prices generally were good, and the sums given for the Oriental porcelain quite remarkable. A pair of Chinese enamelled porcelain beakers with bulbous centres, enamelled, with a bright green ground, 10½ inches high, and an oviform vase and cover of somewhat similar design, 12½ inches high, which together cost the late Mr. Huth £200 about twelve years ago, went for £2,700; a set of three Nankin oviform vases and covers and a pair of beakers painted with audiances, plantains, and vases of flowers, 16½ inches and 18 inches high, for £1,550; and a pair of mandarin jars and covers and a pair of egg-shell lanterns for £1,942 10s. and £1,200 respectively.

The Damascus faience also went for high figures, nine dishes producing an aggregate of £2,550, and four bowls making about £1,350. Of these the most notable were a dish with shaped border enamelled with sprays of hyacinth, 14 inches diameter, 490 guineas, and a large bowl on cylindrical foot, enamelled with conventional foliage, 10½ inches high and 17½ inches diameter, £600.

Amongst the other faience must be mentioned a few pieces of Rhodian ware, which produced remarkable prices. A dish, with deep centre, containing a large circular painted panel, made £609; a jug, with rosette ornaments in mauve and turquoise blue, produced £546, and another, slightly larger, £367 10s.

Compared with the porcelain the furniture was of little importance. One surprise there was. An Adams mahogany side-table, the top inlaid with link-pattern border and fan ornament in satinwood, with rams' heads at the corners, on fluted tapering legs and interlaced stretchers, 74 in. wide, realised £672. Despite the increasing popularity of this master's work, such a price was beyond all expectations.

A few other items remain to be mentioned. On the second day a full length miniature portrait, in gouache, by Isaac Oliver, 8½ in. by 4½ in., was knocked down for £420, and another of a gentleman, supposed to be Henry II. of France, also in gouache, 8½ in. by 4 in., went for £262 10s. This last was by some believed to be the work of Clouet. An oblong panel of old Brussels tapestry, 12 ft. by 15 ft., realised £357.

The late Mr. Huth's collection of 18th century mezzotints displayed the same taste as was evident in his collection of porcelain. Though some were by no means in a pristine state, the collection of 83 prints made a representative exhibition of the work of Valentine Green, John Raphael Smith, the Wards, and other masters of the period. The prices were in many cases remarkable, and the total obtained, £9,971, was as high as the most sanguine expectations could have hoped. If for no other reason, the sale will be a memorable one, owing to the fact that the record price of a mezzotint, 1,160 gns., paid for Smith's first state of *Mrs. Carnac* at the Edgumbe sale in 1901, was exceeded.

From the commencement of the sale it was apparent that prices would be very high, and when a superb first state before any letters of *Lady Bamfylde*, by Thomas Watson, was put up, the bidding did not cease until it was knocked down for 1,200 gns.

That prints after Reynolds still hold their high position with collectors was made very evident—for the 50 impressions in the Huth Collection a total of £8,450 was obtained, the remaining 33 prints, after Morland and others, only producing a little over £1,500.

The first half a dozen lots were unimportant, but *Lords John and Bernard Stewart*, after Van Dyck, by J. MacArdell, a first state before any letters, made 115 gns.; a similar state of *George, Duke of Buckingham, and his Brother*, by the same artist and engraver, went for 150 gns.; and *Sir Joshua Reynolds*, by Valentine Green, a fine first state with wide margin, was knocked down for 160 gns.

Then came the following, all after Reynolds:—*Mrs. Payne-Gallwey and Child*, by J. R. Smith, first state, 350 gns. (290 gns. at Blyth sale, 1901); *Master Bunbury*, by F. Haward, first state, 280 gns. (165 gns., 1903); *Miss Jacobs*, by J. Spilsbury, first state, 230 gns. (270 gns., 1903); *Lady Harriet Herbert*, by Valentine Green, second state, 510 gns.; *The Countess of Aylesford*, by the same, 440 gns.; *Mrs. Hardinge*, by T. Watson, first state, 350 gns. There was then a lull until lot 50 was reached, *Mrs. Mathew*, by W. Dickinson, first state, which was knocked down for 800 gns.; lot 53, *Lady Elizabeth Compton*, by Val. Green, first state, made 580 gns., against 500 gns. in April, and *Isabella, Duchess of Rutland*, by the same, also a first state, went for 850 gns. This print in the Blyth sale in 1901 made 1,000 gns. The last important print after Reynolds was *The Countess of Salisbury*, by Green, first state, which made 460 gns., ten guineas above the record of 1901. Of the Morlands, the most notable was *The Warrener*, by W. Ward, an engraver's proof before letters, which made 110 gns.

The sale of the Huth silver plate brought the dispersal of this remarkable collection to a close, the sixty-one items producing £18,424. The most important item was a James I. rose-water ewer and dish, London hall-mark 1607, maker's mark I.A. in shaped shield, 100 oz. 8 dwt. It is similar to a ewer and dish in the possession of his Majesty the King at Windsor Castle, both the ewer and dish being parcel gilt and embossed with dolphins in oval panels. From an opening bid of £500 it quickly reached four figures, and was ultimately knocked down for £4,050. This is not a record for old silver, the famous Tudor Cup, only 14 oz. in weight, having realised £4,100 at the Dunn-Gardner sale in 1902.

A fine William and Mary large plain tankard and cover, by George Garthorne, 93 oz. 19 dwt., went for £2,050; a large standing cup and cover of the same period, 87 oz. 17 dwt., made £3,300; an Elizabethan tankard and cover, 20 oz. 19 dwt., £1,700; and £1,720 was given for one of James I. period of about the same weight. The other notable items in the sale were three Elizabethan stoneware flagons with silver mounts, which made £660, £380, and £300 respectively, and a German

early 17th century octagonal salt cellar, slightly over 10 oz. in weight, which went for £600.

Following the sale of the Huth silver, about 70 items from other properties were sold. Two James I. standing cups and covers, one 19 oz. 12 dwt. and the other 25 oz. 3 dwts., made £1,600 and £1,350 respectively, and two large flagons and cover, of a combined weight of 262 oz., produced £420. These items were the property of Lord Montagu of Beaulieu, and formerly belonged to Elizabeth, Duchess of Buccleuch and Queensberry.

ALL these items, however, were eclipsed by the sale of a biberon, carved of rock-crystal, mounted with enamelled gold, 12 $\frac{3}{4}$ in. high, 16 $\frac{1}{4}$ in. long, the property of Mr. John Gabbitas. In the catalogue it was given as Italian work of the 16th century, but the auctioneer prefaced its sale by saying that the general impression was that it was German work of that period. From the time it was placed on exhibition there had been much discussion as to its authenticity, but on the day of the sale public confidence in it was evidently restored. Anyhow, from an insignificant opening offer of 500 gns., the bidding did not cease until it was knocked down for the record sum of 15,500 gns.

THE sale of the collection of objects of art formed by Mr. Edward Cheney, of Badger Hall, Shropshire, the property of Mr. Francis Capel-Cure, sold at Christie's during the first week in May, formed a direct contrast to the Huth dispersal. In the one prices were remarkable for their highness, whilst the prices at the Capel-Cure sale could not have been worse, at least from the owner's point of view. There were Italian bronzes, faience, objects of art, and furniture of the 15th, 16th, 17th, and 18th centuries, besides statuary and objects of antiquity; but for the 232 lots only £15,117 was obtained. Why this should be is difficult to say, for the sale room is ever a lottery; but the fact remains that one week a fine collection of works of art goes for ruinous prices; and a fortnight later another collection, of a different character it is true, but certainly not finer, makes high prices from beginning to end.

The principal item on the opening day was a superb chair or throne removed from the Hall of Ambassadors, in the Ducal Palace, Venice, in the time of Doge Mocenigo (early part of the 18th century), and afterwards made into a confessional box, for use in the Church of the Redentore, on the Giudecca, Venice, whence it was sold by the Capuchin Friars to Mr. Edward Cheney, through the offices of Monsieur Vincenzo Favenza. It is constructed of walnut wood, rectangular in form, with heavy cornice above, 86 in. high and 50 in. wide. It realised 1,000 gns. A fine early 16th century Italian bronze

group of Pluto and Cerberus, said to be the work of that master craftsman, Benvenuto Cellini, went for £903; a pageant shield of wood, overlaid with hide of the same period, made £560; and a set of four bronze candelabra, Italian late 16th century, from the Ercolani Palace, Bologna, realised £210.

There was also catalogued a life-size terra-cotta bust of Lucrezia Tornabuoni, the mother of Lorenzo di Medici, taken from the Villa Careggi, near Florence, and given as the work of Donatello. That this attribution was wrong was abundantly proved by the bidding, only one offer—50 gns.—being made, at which sum the bust was knocked down.

On the second day the chief items were a pair of Italian 16th century plaques in the manner of Andrea Riccio, one representing the *Resurrection* and the other *Christ's Descent into Hades*, which made £800, and a Florentine bronze group of the same period, possibly intended for an inkstand, representing the figure of a boy sitting astride a dolphin, for which £483 was given.

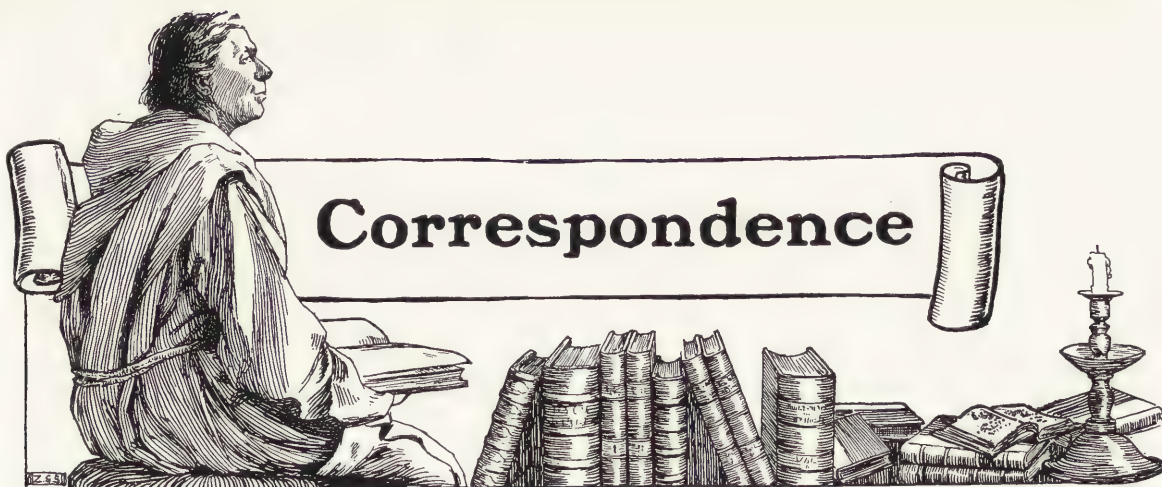
At Messrs. Puttick & Simpson's rooms on the 17th a fine violin by Antonio Stradivari, dated 1723, went for £750.

SEVERAL other collections of minor importance were dispersed during May, including the French furniture

and objects of art the property of the late Mr. Charles Neck and Mr. A. W. H. Hay Drummond, and the collection of old English silver plate formed by

Mr. Edmund James, of the Middle Temple. The chief items in the first-named collection were a Louis XVI. commode, veneered with tulip wood and inlaid with parqueterie of various designs, and mounted with ormolu, which made £714; a pair of upright marqueterie secretaires of the same period went for £693, and a pair of Louis Seize candelabra, each formed of a central fluted column of ormolu supported by a partially draped figure modelled from designs by Falconet, 30 inches high, realised £451 10s. In the Hay Drummond collection the most notable lot was a suite of Louis XVI. carved and gilt wood furniture, the seats and backs covered with old Gobelins tapestry, with subjects from Æsop's Fables, consisting of a settee and twelve fauteuils, for which 700 gns. was given. The James collection of silver plate included several items of distinct importance. A Commonwealth porringer, 1657, 11 oz. 13 dwt., probably by Ant. Fickettes, made 330s. per oz.; a Charles I. circular tray dated 1637, by T. Maunday, just over 7 oz. in weight, went for 280s. per oz., and a beaker of the same period, pricked with initials T. M. and date 1679, and with the London hall-mark, 1631, 5 oz. 16 dwts., realised 320s. per oz.

A collection of about 80 early English spoons made prices varying from £1 15s. to £56, the last named sum being given for a spoon of the third quarter of the fifteenth century.



Announcement

READERS of *THE CONNOISSEUR* are entitled to the privilege of a free answer in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

Queries

Can any reader oblige with particulars as follows:—4,530.—The Swedish painter, Count Hjalmar Mörner, spent many years in this country. Has he left behind any designs or pictures?

4,232.—A correspondent wishes to ascertain the date of death and age of B. Flesschier, a painter who lived in the Strand, near the Fountain Tavern, during the reign of Charles II.

ANSWERS TO CORRESPONDENTS

Autographs

Voltaire.—5,338 (E. Putney).—If the document you describe is in Voltaire's autograph, and bears his signature, it should be worth £1; but, judging from your particulars, it is probably only a copy made by a clerk. There would certainly be persons at Sotheby's auctions or Puttick & Simpson's, who would bid for Voltaire's autograph if considered genuine. If, however, you like to send the document up, we shall be pleased to submit same to our expert for an opinion.

Manual for Collectors.—5,797 Guernsey.—See answer to 4,849 (Waldron) in the May Number.

Books

"Lady Montagu's Works," 1803, and "The Complete Letter Writer," 1773.—5,628 (Bury).—Of small value.

Baines' "History of the French Revolution."—5,503 (Wellingborough).—Being imperfect, your copy will have very little value.

"Lay of the Last Minstrel," 1836.—5,785 (Harrogate).—This is about the 20th edition, and has very little value.

Warner's "Select Orchidaceous Plants."—5,337 (Leighton Buzzard).—Please let us know how many parts you possess of this work.

Dictionary.—5,307 (Kelton Downs).—You do not give sufficient particulars of your dictionary to enable us to appraise.

Leybourn's "Compleat Surveyor," 1657.—5,404 (Derby).—Being the second edition, of no great value.

"Pickwick Papers," 1837.—5,414 (Wingham).—If as described, worth about £2. The other books you mention are of no interest.

Shakespeare's "Rise and Progress of the English Stage," 1790.—5,687 (Grantham).—This edition is too late to have any great value.

Shakespeare's "Tragedy of Antonie"—This book may be very valuable. Send for inspection.

"Saturday Magazine," "Edinburgh Courant," "Kentish Gazette," etc.—5,189 (Freshwater), 5,010 (North Berwick), and 5,049 (Uxbridge).—These would be difficult to dispose of in the ordinary market, but to a collector of old newspapers they will have some value. There are also collectors confining themselves to relics of a particular county, who might be interested. Advertise in *THE CONNOISSEUR REGISTER*.

"Sesame and Lilies," 1871.—5,248 (Walsall).—This work first appeared in 1865, the value of your edition being about 8s. to 10s. The Ruskin letter may be worth anything from 5s. to £5, according to the length and nature of the contents.

Dr. Syntax, "Tour in Paris."—5,339 (Dublin).—This may be worth a few pounds according to state.

Encyclopædia Heraldica.—5,646 (Wakefield).—This is probably worth several pounds, but we must see to appraise definitely.

"Sacred Philosophie of the Holy Scripture," 1635.—5,774 (Nunhead).—This work is of very little interest. The bound volumes of *The North Briton* are worth a few shillings apiece.

Dissertations on the Prophecies.—5,618 (Sunderland).—These volumes are of no importance from a collector's point of view.

Old Furniture and Decoration

Complements of an Adams Grate.—5,568 (Braunton, R.S.O.).—In filling in the back and sides of a grate of the Adams period it is not customary to use either tiles or bricks. Both back and sides should be iron, preferably reeded, and the hearth of polished Sicilian marble.

Ivory Mirrors.—4,942 (Tetbury).—From your sketch the ivory mirrors apparently do not represent any period, and in view of the fact of the crest and motto appearing on the top, they were probably made to order. Despite the French motto and *Fleur de Lys* we should consider them to be of Italian workmanship. They have no value from a connoisseur's point of view, but as decorative pieces should be worth about 20 guineas.

Mahogany Chair and Wine Cooler.—4,739 (Stockport).—You have a mahogany angle chair of Chippendale design about the middle of the 18th century, and if a genuine old piece it will be worth about 14 guineas. The mahogany wine cooler is of the same period, usually described as Chippendale; value about 12 guineas.

Pewter

Pewter Measure.—4,733 (Glasgow).—If we could see your pewter measure we could perhaps approximately date it, but the marks you send give no clue to the town of manufacture. It is doubtless an English piece. There were several English makers with the initials S. C.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

185 (New York).—An account of William Wollaston, author of *The Religion of Nature*, is to be found in Chester Waters' *Genealogical Memoirs of the Wollastons of Shenton and Finborough*. This is a somewhat scarce work, as only thirty-five copies, for private circulation, were printed. Nichol's *Leicestershire* (Vol. IV.), however, contains a full genealogy of the family, and a life of Wollaston was prefixed to the sixth edition of the *Religion of Nature*, which was published in 1738. On the south wall of the chancel of Finborough church in Suffolk there is a long epitaph in Latin to William Wollaston and his wife.

189 (London).—The Order of Baronets in Scotland was instituted in 1625, and owes its origin to Sir William Alexander's scheme for colonizing Nova Scotia. The sum payable for the dignity was £3,000, and the number of baronets was not to exceed one hundred and fifty. Charles I., in his latter creations, included persons totally unconnected with Scotland, and, in one instance, the honour was conferred on a lady, Dame Maria Bolles, of Osberton, co. Nottingham. The limitation was to the heirs male whomsoever in most of the patents granted by Charles I., but afterwards the most usual limitation was to the heirs male of the body.

192 (Oxford).—The explanation of the Order of the Garter appearing on the arm of Lady Harcourt's effigy in the church of Stanton Harcourt is as follows:—Up to the reign of Henry VIII., the Queen and the wives and widows of the Knights of the Order obtained royal sanction to wear the habit

of the Order on the Feast-days of St. George, and robes were annually provided from the royal wardrobe, of the same material and colour as the surcoats of the Knights, and embroidered like them with numerous small garters encircled with the motto of the Order. Each lady wore on her left arm a Garter similar to that of the knight and was considered a member of the Order, and styled "Lady of the Society of the Garter." The precise date of the foundation of the Order of the Garter has long been doubtful, but it is generally supposed to have been instituted about the year 1347. In the monument at Stanton Harcourt there is not only a Garter tied round Lady Harcourt's left arm but at the head of the tomb appear the bearings of her husband, impaling within the Garter the lady's own arms. Lady Harcourt was a daughter of Sir John Byron, of Clayton, co. Lancaster, and her husband, Sir Robert Harcourt, became a Knight of the Order in 1461. The last Lady-Knight was Margaret Beaufort, Countess of Richmond, mother of Henry VII.

197 (Plymouth).—James Crofts, Duke of Monmouth, was an illegitimate son of Charles II. by his mistress, before the Restoration, Lucy Walters. He assumed the name of Scott before his marriage with Anne, Countess of Buccleuch, which took place in 1663. They were created Duke and Duchess of Buccleuch on the day of their marriage, with remainder to their heirs male, in default of which to the heirs whatever descending from the Duke's body, succeeding in the estate and Earldom of Buccleuch. The Duke's honours, however, both Scottish and English, were forfeited on his execution, in 1685, while those enjoyed by the Duchess, in her own right, remained unaffected by the attainder.

200 (London).—John Churchill, first Duke of Marlborough, having no prospect of heirs male after the death of his only son, John, Marquis of Blandford, who died at Cambridge of smallpox, aged 17, and being desirous of having his honours, together with the Manor of Woodstock and the house at Blenheim, settled on his posterity, an Act for that purpose was passed in 1706. Under this Act of Parliament his eldest daughter, Henrietta, succeeded as Duchess of Marlborough, but she dying without male issue the honours and estates of the Churchills devolved upon her nephew, Charles Spencer, fifth Earl of Sunderland.

203 (London).—*The Extraordinary Red Book*, of which the third edition appeared in 1819, contains a list of the grants and annuities on the Civil List during the earlier part of the last century, and Colles's *Literature and the Pension List* gives a complete list of the pensions from the commencement down to 1883.

207 (Boston).—Heraldic devices are often to be found in the decoration of ancient inlaid pavement tiles, and there are several very good examples still remaining in the cathedrals of Gloucester and Worcester.

212 (Tavistock).—John Pine—not John Pym—represented Poole in the Parliament of 1640. Notices of several persons named Pym will be found in the *Journal of the Commons* beside John Pym, the well-known Parliamentarian. See also *The Catalogue of Names of Such who were Summon'd to any Parliament (or reputed Parliament)*.



THE NEW STEAM CARRIAGE,



G. MORTON, Del.

Published by Thos. Mc Leach, 45, Haymarket, London.

The Guide or Engineer is seated in front, having a lever to turn & direct the Carriage, & another at his right hand connecting with the main Steam Pipe by which he regulates the motion of the Vehicle—the hind part of the Coach contains the machinery for producing the Steam, on a novel & secure principle, which is conveyed by Pipes to the Cylinders beneath & by its action on the hind wheels sets the Carriage in motion—The Tank which contains about 100 Gallons of water, is placed under the body of the Coach, & is its full length and breadth—The Chimneys are fixed on the top of the hind boot & as Cohe is used for the fuel, there will be no smoke while any hot or rarified air produced, will be expelled by the action of the Vehicle—At different stations on a journey the Coach receives fresh supplies of fuel & water—the full length of the Carriage is from 15 to 20 feet, and its weight about 2 Tons—The rate of travelling is intended to be from 8 to 10 miles per hour—The present Steam Carriage carries 6 inside and 12 outside Passengers—the front Boot contains the Luggage.

It has been constructed by Mr. Goldsworthy Gurney, the Inventor & Patentee.

**Motor Prints, with Illustrations from the
Collection of Sir David Salomons, Bart.
By Sir Alfred Harmsworth, Bart.**



THIS collection of prints portraying the struggles and triumphs of the pioneers of automobilism has an interest altogether apart from the appeal which it makes to the connoisseur. In his eyes the rarity and antiquity of the prints constitute their chief charm; but they will surely attract others by the stories they tell. The rise and fall of what might, but for the crassness of those who then governed England, have become one of our great industries; the difference, even in those days, between the attitudes of the French and English governments towards inventors, and the tragic history of those English inventors who, after their brilliant successes in producing steam motors, were ruined by the vested interests opposed to them, are all told or recalled by such a collection.

In direct contrast to the English Government, which did nothing at all to encourage the early inventors, we find the French Government assisting Cugnot to build an improved steam motor. True, with characteristic impulsiveness, they throw him into prison at the first sign of his invention proving a failure, but later he is released and pensioned. In England, Murdoch, Trevethick, Gurney, Hancock, and many others, wholly unaided by the State, struggle to produce automobiles, and eventually succeed. Steam coaches are running on the country roads, and steam omnibuses in London. The position of automobilism seems

some seventy years ago to have been much as it was but a few years since, when their history began to repeat itself. We find journalists in the twenties and thirties of the last century eulogizing the smooth running of the cars, and noting that horses quickly grew accustomed to the new invention. The journalists of yesterday were doing exactly the same thing; but as history repeats itself, newspapers which chronicle it must be forgiven for doing likewise.

Then, when the success of the new vehicles seems assured, the exorbitant turnpike dues make it impossible to run them. The House of Commons, when appealed to, appoints a Committee, and that Committee submits a report wholly in favour of the inventor, recommending compensation for losses sustained, and the repeal of the laws which prevent the steam cars being run; but the Chancellor disagrees from the Committee, the House of Lords endorses his opinion, and the men who have given time and money to perfecting the motors are ruined with the industry they have founded.

It is an oft-told story these old prints tell us, but it contains a lesson that, perhaps, we should do well to bear in mind to-day.

The automobile seems so essentially a modern invention, writers of to-day are so much in the habit of suggesting it is a product of the last few

years, that many will be surprised to learn of the existence of motor prints of quite respectable antiquity.

It is somewhat difficult to understand why this should be, for the production of steam-propelled vehicles has occupied the mind of man for more than two hundred years. Sir Isaac Newton gives a sketch of one in his explanation of the Newtonian philosophy written in 1680. Papin, writing to Leibnitz in 1698, says, "I have made a little model carriage driven by this force (steam); but I think the inequalities and the curves of

the Evil One himself. Then in 1798 came Richard Trevethick, who built the first motor that succeeded in carrying passengers along English roads; five years later this inventor ran a car from Leather Lane, Gray's Inn Road, to Lord's Cricket Ground and back, and two years after that Oliver Evans, a Philadelphia wheelwright, put a boat on wheels and used a steam motor to drive it to the water, the same motor afterwards serving to propel the boat on the sea. So invention followed invention until, in the third and fourth decades of the eighteenth century, motors were running regularly



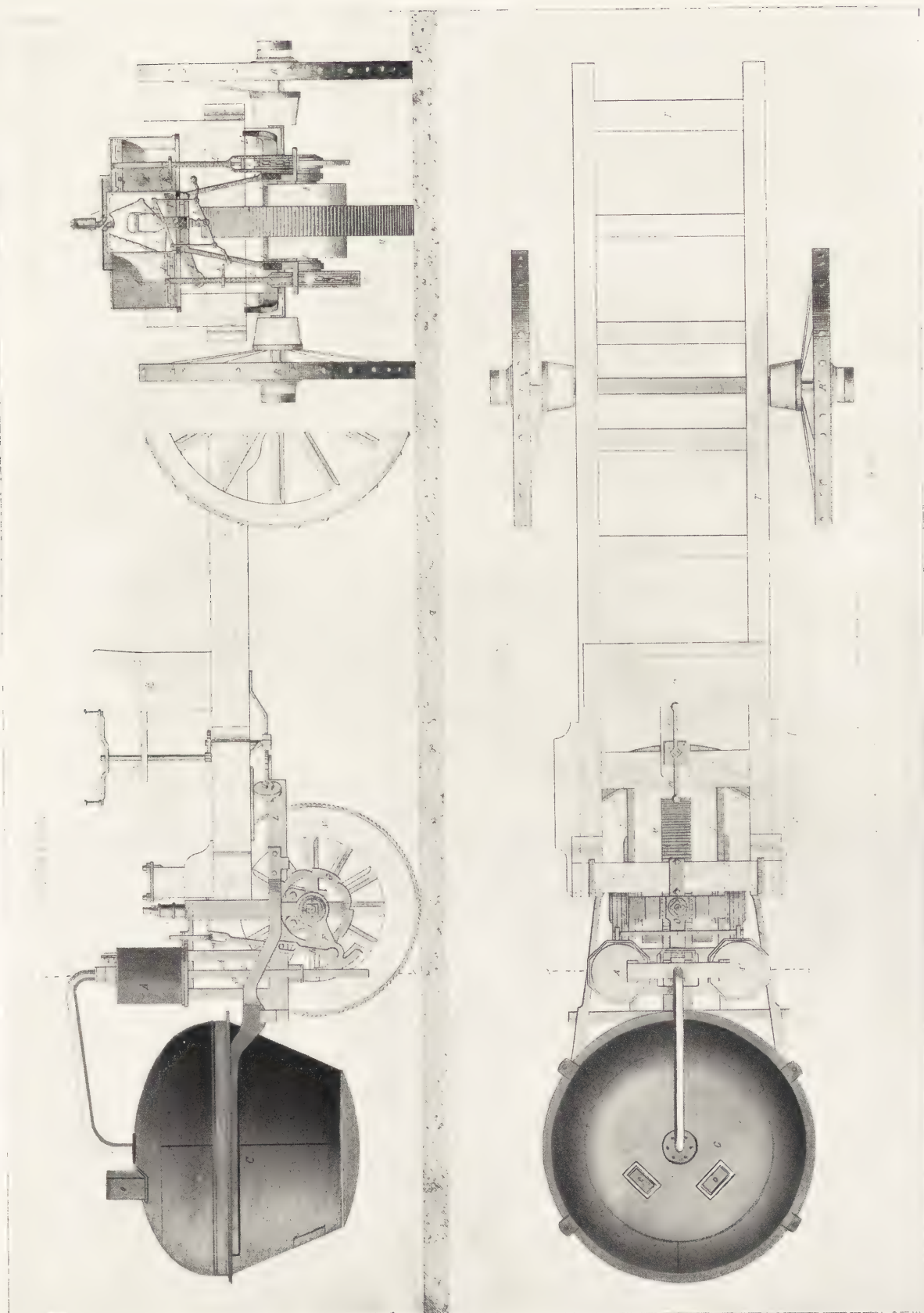
"I SAY, FELLOW, GIVE MY BUGGY A CHARGE OF COKE, YOUR CHARCOAL
IS SO D———D DEAR
(THE PROGRESS OF STEAM)

roads will make it very difficult to bring the invention to perfection." In 1769, according to a letter published in the *Leeds Mercury* of that date, Francis Moore, a linendraper, had invented a steam carriage, and therefore sold all his horses, persuading many of his friends to do likewise, because he anticipated that the value of the animals would be so affected by his invention. In France in the same year Cugnot, a French engineer, made a locomotive which ran through the streets of Paris.

Several other inventions followed before the end of the eighteenth century. In 1784 William Murdoch's model locomotive, running by night on the roads near Redruth, scared the worthy Vicar, who mistook the hissing, fiery monster for

on the English roads and threatening to oust the stage coaches; while in London streets motor omnibuses, which are just being re-introduced after a lapse of over seventy years, were familiar features.

Strange to say, though motorists of to-day are many, collectors of prints which show the struggles of the first motorists are few. This is somewhat surprising, for the prints are both interesting and amusing, and many of them are so rare that to find examples will provide the collector with quite sufficient excitement. At present, although they have increased enormously in value during the last twenty years, their prices are not prohibitive, and there are so few known that it is possible to secure a fairly representative collection.



(CONSTRUITE EN 1770)

DE N. J. CUGNOT

VOITURE A VAPEUR

The Connoisseur

It is safe to say that the finest collection of these prints has been made by Sir David Salomons, inventor, and one of the pioneers of motoring, and to its owner's courtesy we are indebted for the reproductions which accompany this article. His two hundred motoring prints not only show the extraordinary developement of the steam car—petrol as a motive power was, of course, not known in those days—in them one can see that many of the modern gibes at motor cars are but revivals of the humour of our

day, saw that such a machine, if more powerful, would be of use in drawing artillery, and Cugnot was commissioned to improve upon his original invention. This he succeeded in doing, producing the locomotive shown in this print, at a cost of twenty thousand livres. Driven at three miles an hour by a simple and ingenious form of high-pressure engine, it steamed through the streets of Paris in triumph; but, as the designs show, it was of a very unstable build, the boiler overhanging the driving wheels in front of the car,



THE STEAM CARRIAGE GOING UP HILL TO BARNET, THROUGH HIGHGATE ARCHWAY, SATURDAY, JUNE 14TH, 1828
BY PAUL GAUCI

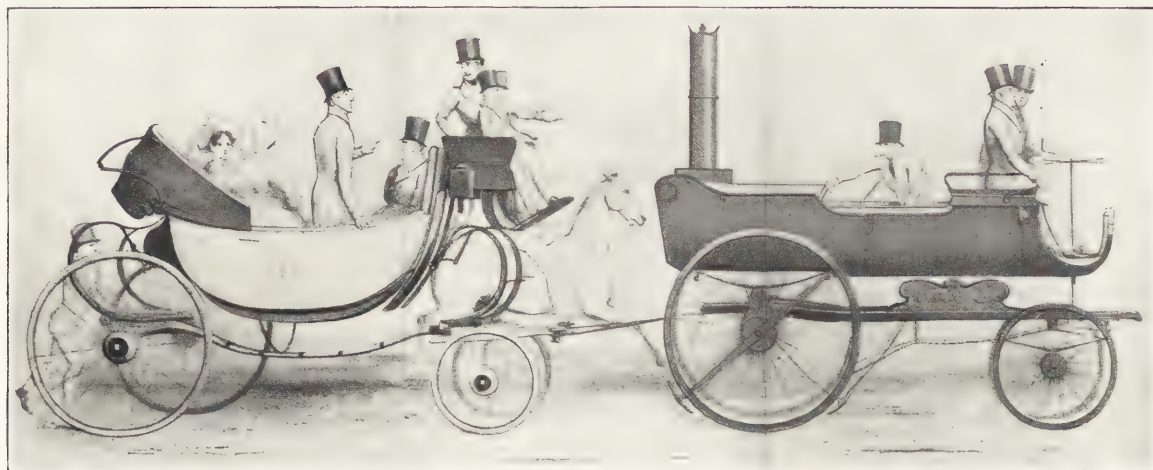
grandfathers, and, noting that English prints have in many cases been re-issued with French and German inscriptions, it is fair to suppose that the Continent was much interested in the English inventions.

One of the earliest of these prints shows the design of the famous invention of Cugnot, the French engineer. Cugnot's first motor, made in 1769, carried four people along the road at the rate of two and a half miles an hour, but it would only run for fifteen or twenty minutes, and then had to stop for the same time to enable the boiler to raise the necessary pressure of steam. The Government, more alert than those of the present

and, unfortunately for the young inventor, it overbalanced while turning a corner. Cugnot was disgraced through this accident and thrown into prison, but a few years later he was released, and granted a pension which, suspended during the Revolution, was renewed by Napoleon. His engine is still preserved in Paris at the "Musée des Arts et Métiers."

Another French print worthy of note is reproduced in colour. It is undated, but was probably issued about 1825, and it shows how quickly the application of steam power was developed. The gaily attired ploughboy with pipe, glass, and book to assist him in passing the time, while his

Motor Prints



A SKETCH OF MR. GURNEY'S NEW STEAM CARRIAGE AS IT APPEARED AT HOUNSLOW ON 12TH OF AUGUST, 1829, WITH A BAROUCHE ATTACHED, CONTAINING THE DUKE OF WELLINGTON AND OTHER PERSONS OF DISTINCTION
BY J. DOYLE

machine does the work, is carelessly guiding a steam plough with one hand.

Of the early inventions of Murdoch and Trevethick in England, and of Evans in America, there is no trace among the prints in this collection. It may be that some lucky collector will yet find one, but, as a lad Sir David Salomons spent his pocket money on motor prints, and throughout his life he has been searching for out-of-the-way specimens, so it does not seem likely that any exist. This is much to be regretted. A contemporary's view of Richard Trevethick's steam

carriage carrying passengers up and down the hills on the Cornish roads would be a great prize; so, too, would be a view of the same inventor's later motor, built in 1803, travelling at eight or ten miles an hour through the streets of London. At present the only views of these machines known appear as illustrations in old books. But lacking prints of these earlier inventions, we have a number belonging to the third decade of the last century. The views which our ancestors took of the new cars is very fairly reflected in them. One of the earliest of these prints was



The Connoisseur

that published in January, 1828, by S. and J. Fuller, of Rathbone Place. In it a dandy driving out with his inamorata cries: "I say, fellow, give my buggy a charge of coke, your charcoal is so d——d dear." This plate is one of Alken's illustrations of modern prophecy for the year 1829—a humorous prophecy that, as the later prints show, was very nearly fulfilled.

Of a similar type are other plates illustrating "the progress of steam." Then, in 1828, we have a print showing Gurney's first steam coach, which had been built in the previous year, taking a load of passengers under Highgate Archway on its journey to Barnet. This print was issued on August 1st, 1828—only a few weeks after Gurney had publicly proved the powers of his invention, and there is no doubt it is the work of an artist who was an eye-witness of the scene. It is exceedingly rare, very few copies being known. A lithograph, issued by Baldwin and Cradock in the following year, shows the Duke of Wellington riding in a carriage drawn by Mr. Gurney's second invention. The Duke had witnessed a trial of Mr. Gurney's motor at Hounslow Barracks on August 12th, 1829, and a few weeks later this print was published in a pamphlet of forty-eight

pages, which also contains an appeal to the Duke to give the new invention his patronage, and a long description of the steam carriage and its capabilities.

This rare pamphlet is full of interesting matter. It quotes a letter from the *Times* which credits the Duke with having said that Gurney's machine bid fair "to be of great national importance." It describes the invention, and incidentally explains the two small wheels seen in front of the steam coach going under Highgate Archway, by saying that "The present differs from the earlier carriage . . . in having only four wheels instead of six; apparatus for guiding being applied immediately to the two fore wheels bearing a part of the weight, instead of to two extra leading wheels bearing little or none." Other improvements in this carriage are tubular boilers, to avoid the dangers of the boiler bursting; and two iron bars with flat feet, which could be forced down on the road to check the speed, also to prevent the carriage running backwards if stopped on a hill. This form of brake, according to the writer, would stop the carriage in a yard or two, even when travelling at eighteen or twenty miles an hour. This



GOLDSWORTHY GURNEY, ESQ.

Motor Prints



A Tarry Steed ~



Phantom ~



The Horse going to the Coach ~



The Four Elements ~



John G. Gurney ~

machine which, with its load of coke and water, weighed twenty-two hundredweight, could draw seven tons on the level, or four over an ordinarily hilly road. The writer of the pamphlet (James Herapath) says that he has travelled upwards of twenty miles an hour in the carriage, and he sees no reasonable objection to that speed. Warming to his subject, he demands, "I would ask the opponents of steam carriage velocity what can exist, or what can arise to prevent a velocity of twenty, thirty, fifty, or any reasonable number of miles that may be desired?" In other ways he anticipates inventions and ideas of later times. He draws attention to the advantages the steam coach will have over the horse-drawn vehicle, saying, "We have no reins to break, no unruly and highly-pampered animals to run away and kill us and break our limbs, nor blind ones to tumble and overturn us, we follow an instrument possessing the strength and docility of an elephant, the fleetness of a horse, and the inability to do mischief of a lamb. The balance of danger preponderates heavily on the side of stage coaches."

He talks of the manifold advantages of the invention both in war and commerce.

Among the most-prized prints in this collection is the very rare contemporary portrait of Goldsworthy Gurney, the inventor of this machine. The history of this man's vain struggles against prejudice forms one of the tragedies of early motoring in England. His inventions were, so far as their own capacities went, undoubtedly successful. In 1831 Sir Charles Dance ran steam carriages made by Gurney between Gloucester and Cheltenham; they ran four times a day for four months, and during this time carried three thousand passengers some four thousand miles. In spite of obstacles thrown in their way by trustees of roads, coach proprietors, coachmen, and other interested persons, they averaged fifty-five minutes for the nine-mile journey. The violence of the opposition may be judged from the fact that a pile of stones eighteen inches high was once thrown across the road, and in struggling through it an axle of the coach was broken. These coaches were ultimately compelled to cease running by



HYDE PARK AS IT WILL BE



THE "ENTERPRISE" STEAM OMNIBUS
OF STRATFORD, FOR THE LONDON AND PADDINGTON STEAM CARRIAGE CO.
COMMENCED RUNNING APRIL 22ND, 1833

BUILT BY MR. WALTER HANCOCK,





Motor Prints

the excessive turnpike dues. Gurney petitioned Parliament, and a Select Committee recommended that he should receive a grant of £16,000, and that the Turnpike Acts should be repealed. The Committee found that on the Liverpool and Prescott Road Mr. Gurney would be charged £2 8s., while a loaded stage coach would have to pay but 4s., and the charges for steam carriages were equally extortionate on other routes; but the Chancellor of the Exchequer refused the grant,

was published two years later. In the same year Alken issues a coloured print of *Regent's Park as it will be*, and here the artist gives a humorous view of the accidents he thinks likely to occur. In the second plate of *Locomotion*, a series of coloured prints bearing the imprint of Thos. McLean, 26, Haymarket, a steam carriage is being blown up, another is falling over a precipice, while a greengrocer—taking his goods round on a steam car—is smothering the protesting occupants of



DR. GEORGE'S LONDON & BIRMINGHAM STEAM COACH.

BUILT AT BIRMINGHAM 1827

Carriage of the London & Birmingham Steam Carriage Co. built at Birmingham 1827.

and the Bill, after passing the Commons, was thrown out by the Lords. So the unfortunate Gurney, after giving up a lucrative profession to perfect his invention—upon which £30,000 and five years of toil were spent—was ruined by the most unjust treatment.

About this time caricatures of a new invention begin to be plentiful. In George Cruikshank's *The Horses "going to the Dogs,"* issued in 1829, Gurney's first coach has supplied the model which so startles the disgusted out-of-work horses; Leech's *Hyde Park as it will be*, showing soldiers, civilians, and children all riding steam engines in the Park,

a carriage with smoke. Most of the prints that deal with the subject in the early thirties are conceived in a humorous vein. *Pat's Comment on Steam Carriages* shows a man riding an enormous kettle and saying, "By and bye a man will go hunting on his tay kettle." In another coloured print a parishioner, watching his pastor being blown sky-high by an exploded boiler, says, "My eyes, Bob, if our Parson haven't lost his living." In the plates of this period all sorts of accidents, ludicrous and serious, happen to the new steam coaches. It seems almost as though the caricaturists were in league with the stage

coach proprietors, and trying to throw discredit upon the new invention. Many of these prints were issued with a sheet of letterpress attached to them, but if the collector find one of these he will be unusually fortunate; almost invariably the letterpress has been torn off and the print alone survives.

One of the prints that possesses peculiar interest at the present time when the motor omnibus is once more running in the streets of London, is that showing the *Enterprise*, one of London's first steam omnibuses, running past Hyde Park.

Road—I have been pained, though not surprised, to see the malignant efforts of some of the drivers of horse conveyances to impede and baffle the course of the new competitor. They must be taught not to endanger the lives of passengers who have entrusted themselves to their guidance by a wanton courting of collision with a vehicle so vastly more weighty, more strong, and more powerful, than their own frail vehicles and feeble staggering beasts of draught. One of these infuriated men to-day crossed about the path of the steam coach, palpably with a mischievous



VELOCIPÈDES LANCÉS DANS LE MONDE

The *Enterprise* and *Autopsy* were both built by Hancock in 1833, and they plied for hire, the first between Moorgate Street and Paddington, and the second between Finsbury Square and Pentonville; they are described as having made no noise and no smoke, and the journalists of the day remarked—as did those of a few years ago—that the horses soon became accustomed to the new motors after a while, and showed no signs of fear. But it is evident that the drivers of horse-drawn vehicles made even more strenuous attempts to interfere with these steam omnibuses than did the drivers of yesterday to interfere with the recently invented motors. "In watching," writes a journalist of the period, "the early operations of the new steam coach—the *Enterprise* on the Paddington

design which was only rendered abortive by the action of Mr. Hancock."

The inventor of the *Enterprise* built several steam omnibuses and carriages, and for a time, at least, they were very popular. In 1838, Hyde Park "presented an unusually gay appearance, in consequence of a crowd of fashionable people being assembled to witness the trial of the little favourite steam carriage," which had been made by this inventor; but successful as Hancock's omnibuses were, Dr. Church's London & Birmingham coach, which appears in the print published by Josiah Allen, at Birmingham, in 1833, is certainly far handsomer. It is doubtful whether a finer-looking motor has even now been placed on the roads, but one cannot help thinking that

Motor Prints

many of these prints present a very flattering view of the steam coaches. Apart from the caricaturist, hardly one of the artists shows any steam or smoke coming from one of these vehicles. It is true that the later inventions of Hancock are described as producing no steam or smoke; but, taking into consideration the caricatures of the day, one cannot help suspecting that many of these prints present the motors as their makers wished them to be represented, rather than as they were.

The tolls were increased to such an extent that from 1840 the steam vehicles practically ceased running. Later legislation made it impossible for them to travel on the roads, and so an industry in which England was far ahead of the rest of the world, was crushed. After the thirties few motoring prints were issued until the modern motor came into existence towards the close of the last century, and these few are of no great interest.

Strangely enough, these views of English motors seem to have attracted much attention from our Continental neighbours; many were re-published with French and German wording, and even the original English issues found their way in hundreds

to the Continent. Recently, since there has been some demand for them here, a fair number of the English issues of these plates have been found in London, but a few years ago the collector who wanted motoring prints had to go to Paris, where a certain value has always been attached to them. Even now, Paris probably can boast of a better supply of English prints of this type than are to be found in London, where thousands of them, being considered utterly valueless, must have been destroyed.

At present, although prices have risen considerably within the last few years, the greater number of the two hundred prints known to Sir David Salomons can be purchased for comparatively small sums by such collectors who will take a little pains to discover their whereabouts. The rare examples are valued at from ten to twenty, or, in exceptional instances, forty or fifty pounds, but many good plates may be secured at much lower prices; and if the prints are not of great artistic value, they are at least full of interest for all concerned in the rise and fall of an industry of which the modern equivalent is revolutionizing our ideas of locomotion.



"FAUGH, THE FILTHY FELLOW, MY DEAR; THE WRETCH FEEDS HIS HORSE WITH COMMON COAL"
(THE PROGRESS OF STEAM)



The Regency and Louis XV. (Continued)

By Gaston Gramont

THE attention of the designers of this period was now directed towards variety. They were no longer content to rely upon the restricted materials which had served the earlier generation. We have already spoken of the different kinds of wood which they brought into use. The extension of trade with the Far East had opened up quite a new field for them. The lovely porcelain of China and Japan began to arrive in considerable quantities, and was found eminently suitable for mingling with the contemporary productions of France. The Eastern, whose comprehension of the decorative art has

been in the past so immeasurably superior to that of the European, had produced porcelain which none could rival, and which has always been a source of temptation for the factories of France, Germany, and England to imitate, but their efforts have hitherto resulted in failure. The Frenchman saw that a judicious mingling of this porcelain with his furniture imparted a lighter and more dainty appearance to his own work. At the same time the pieces of porcelain seemed too insignificant when foiled with his massive ormolu. To make it more imposing, the idea occurred to him of mounting it in the same style as he used



REGENCY COMMODOE

BY CHARLES CRESSENT

WALLACE COLLECTION

The Regency and Louis XV.

in his *meubles*, but the design of this additional work was not drawn from the porcelain. To have so done would have been to court a comparison injurious to the handiwork of both. Vases in particular lent themselves well to this treatment, and, in some cases, their effect is unquestionably improved. The mounts during the Regency were refined and reserved in conception, and were obviously built upon the decoration of the late time of Louis XIV. In one essential point they differed: they were made lighter and more dainty to bring them into harmony with their new surroundings.

It was in the time of Louis XV. that this innovation reached its maximum development. The bronze worker, now freed from all restraint, gave himself up to the inspiration he had derived from the Eastern, and endeavoured with a large measure of success, it must be admitted, to bring his own additions into the closest sympathy.

Not only were stands of bold and charming design added but also handles and decoration around the lips of vases, so that the object in itself received a new importance whilst retaining the same character. All the great designers of the period gave this branch their attention, and although comparatively few examples can be cited to-day as being positively the work of this or that master, the great affinity in conception and treatment of many of the mounts constitutes fair presumptive evidence for attributing to them fine examples which are encountered from time to time.

But the European porcelain factories were not slow in appreciating the possibilities of the new market which had been created for their productions. The workers at Meissen, in Saxony, who made what we in England call Dresden china, were at this time engaged in turning out some of the most beautiful porcelain of modern times. They appreciated, moreover, to the full the principles underlying the rococo style, then making such a profound impression not only in France but throughout the Continent, and employed their talent in fashioning single figures and groups with delightful floral accessories, which lent themselves readily to ormolu mountings. These pieces, and also those coming from Chelsea—scarcely less meritorious when the factory was in its most flourishing condition—appealed strongly to the artistic instincts of the French decorators, and were equally desired by the public. Judging from the numerous specimens which have come

down to us, their sale must have been enormous. They were probably less expensive than Oriental porcelain, and were, in consequence, used in its stead in the apartments of the less wealthy; but attention was not exclusively devoted to the imported porcelain; Sévres had acquired a world-wide celebrity, and a fair quantity of its larger pieces were mounted: these found the greatest favour, however, during the time of Louis XVI.—they possess a delicacy and *finesse* which make them appear rather out of place in the earlier styles.

At the same time that the beautiful porcelain was arriving in large quantities in France from the East, another equally desirable product of the Orient—lacquer—found a ready market amongst the *ébenistes*. The decoration upon it was executed in the same spirit as that which was so much admired upon the porcelain; panels were used in commodes and corner cabinets, and foiled with dark-toned woods such as tulip and surrounded with ormolu, with both varied and rich effect. Frequently the lacquer was exclusively used in the construction of a *meuble*, and in this case also ormolu mounts were employed.

There is a particularly good and characteristic example at South Kensington.

There is no doubt, however, that this demand for Oriental objects for decorative purposes led a section of the French artists to attempt to create objects and designs in the Chinese taste. We have seen the same influence at work in England, inciting Chippendale and his contemporaries into avowed imitation. In both countries the whole of the work thus produced resulted in failure. The celebrated painter, Boucher, whose pictures formed a characteristic feature of the rococo period, executed a series of designs of this kind which were carried out in the French tapestry factories; they were much admired at the time, but nowadays excite but little attention except as fine specimens of tapestry.

Boucher also executed a series of subjects in his own manner for tapestry for the State factories at the Gobelins and Beauvais, and these have always been amongst the most esteemed productions of the eighteenth century. The large panels are fairly numerous, and are very decorative, the figures in them are well grouped and full of movement, and the extensive landscape, which frequently fills the background, is of that light and luminous character the artist was so partial to.

Equally meritorious were the tapestry backs

and seats of the suites, they were also frequently after the designs of Boucher.

The works of the two principal tapestry factories—the Gobelins and Beauvais—were of the highest artistic excellence, and consequently cost vast sums

workers at Aubusson were the fables of La Fontaine after Oudry. These appear to have appealed to the popular taste and were reproduced repeatedly.

Of the men who effected the transition from the Louis XIV. style to that of his successor, we now purpose saying a few words.

Charles Cressent was born at Amiens in 1685. He was a pupil of his father, François Cressent, but beyond the rudiments of his craft, he appears to have learnt little from him. He was a man of considerable initiative, and was calculated to lead public opinion rather than follow a beaten path. He was in the prime of life when the Regency was appointed, and his talents soon brought him into prominence. He was created cabinet maker to the Regent and given important commissions to execute for him; amongst these was a bust of the Regent's son, the Duke of Orleans, which is still preserved in the Sainte Geneviève Library. His style appears to be a kind of compromise between that of the two reigns; he gave to most of his works, and particularly to those of the earlier period, a portion of that massiveness and solidity so characteristic of the decoration under Louis XIV., but subsequently he developed a preference for a lighter style in sympathy with his contemporaries; at the same time he never threw off all allegiance to the ideas which had influenced his youthful days, and even where we see him working in the style of the Regency an



CHANDELIER

BY JACQUES CAFFIERI

WALLACE COLLECTION

of money. They were quite beyond the reach of those who had not very large means. The commercial productions emanated from Aubusson. In spite of being inferior in every respect, they were by no means despised by the cultured middle classes of France. Even to-day they exist in considerable quantities, and find a ready sale when in good condition. A favourite series with the

analysis reveals a strange affinity of detail with the earlier designs, such as Boulle. A particularly good example illustrative of this can be seen in the Wallace collection. In the magnificent commode placed as a *pendant* to one equally famous, by Caffieri, we possess not only one of the most renowned pieces of Cressent, but also one of the most famous examples of Regency decoration.

The Regency and Louis XV.

The wood used in its construction is of many kinds, selected not only because of its beauty but also by reason of the delicious blends of colour obtained by foiling the colour of one against another. Age, as is almost invariably the case with artistic old furniture, has lent an enhanced charm to the wood, the colours have mellowed, and now, with the addition of a glorious golden sheen, present an enchanting effect to the eye; but whilst we can give the *ébéniste* credit for the selection and manipulation of his wood, it is not here that his chief claims to attention lie. The Frenchmen have always laid great stress upon exterior form: no matter how exquisite the workmanship of a piece may be, if it is not well proportioned, the Frenchman will only utter a qualified praise. This quality was his first demand of his own designers, and without it no man could rise to the first rank in his profession. Here we have evidence that Cressent possessed it in supreme degree. The body of the commode is massive and solid, but the flow of the lines diverts attention from it; the legs, slightly bent and sumptuously decorated, seem to grow naturally from the body and are in strict harmony with it. Even the feet are well considered and bear their true relation to the whole. The chief feature of the piece is to be found in the ormolu utilized in its decoration. It is an admirable example of study to find of what elements the so-called Regency style is composed. Viewed in the *ensemble* it possesses a distinct character of its own; it seemingly has little in sympathy with the pieces of Louis quatorze decoration to be found in close proximity. The contours are at once too bold, too free and daring, neither has it the majestic sweep of the Caffieri commode which acts as its companion. The latter, a seemingly defiant utterance of an original and spirited designer, challenging comparison with anything which had preceded it, or even to find therein a plagiarism or point of contact, makes the Cressent appear unduly heavy. Still we encounter these curious features of apparent inconsistency in all

transitory epochs. We realize how difficult it was for Cressent to throw over the earlier style, but he appears as a man who wrestles manfully with his task. When the detail is examined, the means employed in this fusion of styles is revealed. The large central ornament—a woman's face encompassed in a broad frame of ormolu—partakes



MADAME DUBARRY

BY PAJOU

LOUVRE

entirely of the Louis XIV. period, and so also do the large scrolls and foliage embellishing the elbows of the upper parts of the legs. The legs themselves in shape are akin to those which prevailed for many years before the Regency. It is in the ormolu mounts where an attempt at progress is essayed. Cressent has gone to the contemporary Italians for inspiration, and loaded the entire length with so heavy a design that he required to exercise no small ingenuity to preserve the balance of the



LOUIS XV. CONSOLE TABLE AND BUST OF LOUIS XVI.

BY FAJOU

PETIT-TRIANON

piece. The real innovations and their connection with the Louis XV. style are to be observed in the embellishments of the panels on each side of the central piece. The dragon with its lower end terminating in a handle for the drawer, and the general rococo character of the flowers and leaves scattered in graceful profusion over the panel and yet held together with concentration of purpose, herald the approach of a school of design which shall shake off the older order entirely and abandon itself completely to the needs of the moment. It cannot be denied upon examining this commode that great as was the progress that Cressent had achieved towards lightening the general appearance of the furniture, he had not

reached that stage when such pieces could be included in a dainty boudoir or *salon* without appearing too solid and vigorous. Not only did the lines of his *meubles* require still further softening, but the quantity of metal employed in the ormolu needed lessening. The remains of the teaching of Le Brun had perforce to be eradicated, and this Cressent and his contemporaries were incapable of doing. The Regency is consequently a time of strange comminglings, and some incongruous effects are encountered now and then. At the same time, we are indebted to it for some productions which we prize amongst the best achievements of the art of the French *ébéniste* during the eighteenth century.



THE PROGRESS OF STEAM,
Atken's Illustration of Modern Prophecy.



A VIEW IN REGENT PARK 1831.

London. Pub. Feb'y 20, 1838, by Ss. J. Fuller at their Sporting Gallery, 34 Rathbone Place.

Miscellaneous

The Beautiful Misses Gunning Part II. By Ruth M. Bleackley

IN July Lord and Lady Coventry went to Paris, but the trip does not seem to have been unalloyed pleasure, for the young wife, who could not speak the language, was out of health, and not allowed by a vigilant husband to freshen up her pale cheeks with the prevailing touch of rouge. At a dinner given by Sir John Bland, Lord Coventry suspecting his wife had deceived him in using a little red, chased her round the table, and rubbed it off with his napkin before all the company, vowing he would immediately take her back to England for breaking her promise—which he did. On another occasion when she had gracefully given a fan to the Marechale de Lowendahl, who had admired it, her husband was furious, insisting that she should write for its return, saying that he had given it to her before marriage, and an older one was sent to replace it.

On their return to England, Lord Coventry being appointed one of the Lords of the bedchamber, an office he

held in this reign and in the next, they took up their residence in Grosvenor Square, and Maria, always on the point of being eclipsed by some wonderful new "Toast" just arrived from the Lord knows where, remained the acknowledged queen of beauty, the only other bona-fide claimant for the crown being her sister.

Blue-stockings Mrs. Montague, not being beyond the pangs of female jealousy, writes to her sister, "I wish Minerva had bestowed more, or Venus less, of her favours upon Lady Coventry; she is so

much caressed at Leicester House and so admired for her beauty, that she has made folly more fashionable than ever. This Venus has attacked our Mars, the Duke, and he sighs for her and languishes as much as a hero can languish in time of war." The insinuation on poor Venus, so obviously written by one of her sex, referred to the Duke of Cumberland (of Culloden fame), whose open admiration for Lady Coventry had other rivals in Lords Bolingbroke and



MARIA, COUNTESS OF COVENTRY

BY FINLAYSON, AFTER C. READ

Pembroke, both of whom showed more interest than befitted the husbands of the handsome sisters, Ladies Di and Elizabeth Spencer.

Always an exquisite dancer, Lady Coventry would be called out by the old King to dance with him, and doubtless her naïve prattle vastly pleased him. Upon his asking her if she missed the masquerades that year, she replied, "No, she was tired of them, and surfeited with most sights. There was but one thing left she wanted to see, and that was a Coronation." Fortunately the peppery little monarch took the remark in the spirit in which it was meant, and often related it as a joke to his family, no doubt reflecting sadly that the thoughtless wish must soon be realised. But Death, being no respecter of persons, claimed the world-worn King and the brilliant young wife in the self-same month of the self-same year.

Notwithstanding her earlier unfavourable criticisms of the sisters, Mrs. Delaney was enchanted when her "dear Duchess," indulging her weakness for beauty and the fashions, brought Lady Coventry to visit her at Whitehall. This was in the earlier winter of 1754, and when the youthful Countess arrived—her long gown cosily hidden by a pink satin ermine-lined cloak, her animated face framed and set off by the delicate lace cap which, caressing the velvet cheeks, met under her dimpled chin with knots of pink and green ribbon—Mrs. Delaney was dazzled with her beauty, and had only words of enthusiastic praise in which to describe this "feast" to the ever dear correspondent, Mrs. Dewes.

The beginning of 1758 opened sadly for Elizabeth, whose husband died at the age of thirty-three, leaving three little children—two boys and a girl. The Marquis of Clydesdale, only six years old, succeeded to the title, and Douglas, the second son, became Duke after his brother's death eleven years later. The widow, who emerged from her retirement more beautiful than ever, was surrounded by suitors; one of these, the Duke of Bridgewater, being refused, turned his thoughts to weightier matters than love, and began to co-operate with Brindley in the construction of canals.

Finally, in the Spring of 1759, Elizabeth became the second wife of handsome Colonel John Campbell, who succeeded as Marquis of Lorne, thus becoming heir to the Dukedom of Argyll. So were the two great houses of Campbell and Hamilton united. Gossip Walpole says of the marriage, "It is a match that would not disgrace Arcadia."

In June the beautiful Duchess paid a visit to Strawberry Hill with her sister-in-law, Lady Ailesbury, still a beautiful woman, and her daughter, the lovely Duchess of Richmond. As they sat in the famous shell seat on the terrace, they made a picture which lingered long in the memory of their bachelor host, and he writes, "A thousand years hence, when I begin to grow old, if that can ever be, I shall talk of that event, and tell young people how much handsomer the women of my time were than they will ever be."

Lady Coventry also visited the Gothic Castle by the Thames in company with Lady Waldegrave, who, just married, was in the zenith of her charms. As they stood in the window with the Summer sun full upon them, Walpole, though naturally prejudiced in favour of his niece, admitted to himself that Lady Coventry was still superior.

In the Winter following it became evident to all that Maria was fading, and in December it seemed as if she could not long survive. She had been at the Birthday Ball in November, looking as beautiful as ever in a frock of diaphanous blue gauze powdered over with large silver coin-like spots, and it was of this garment that her old friend, George Selwyn, remarked, when asked if he liked it, "Why, you will be change for a guinea." By her enemies it was said her decline had been brought on by the white lead in the paint used to beautify her face, but if this was so, she must have learnt to escape the vigilance of a husband who rightly detested the practice, and it is strange half fashionable London was not dying of the same complaint.

Happily, with finer weather Lady Coventry revived, and she was present at the trial of mad Lord Ferrers, in April, looking as though in the best of health, and quite unconscious of the doom in store for her. Then as the Summer waned, she, too, gradually faded, until growing weaker she lay on a couch, day by day consulting the hand mirror. When that told her her beauty was departing, she went to bed in a darkened room, remaining with drawn curtains, only suffering the tiniest lamp by way of illumination. Indescribably pathetic are these last scenes at Croome, and cruel the fate which prompted the dying beauty to open a letter addressed to Lord Coventry in her sister's handwriting. From it she learnt all hope was abandoned, and her end expected daily. Although much overcome she composed herself, and appeared resigned to the inevitable.

The Beautiful Misses Gunning

Taking leave of her husband and tiny children, she closed those beautiful eyes on the pleasant world she had known so short a time. "Yes, Coventry is dead," begins Mason's elegy on her death, and continuing in enthusiastic eulogies, says truly,—

"For she was fair beyond your brightest bloom,
This Envy owns since now her bloom is fled."

in woollen the forfeiture was made as the Act in that case directs." This refers to a fine of £5 levied for the encouragement of the woollen trade.

Lady Coventry left three children: Mary Alicia, aged six; Anne, two years younger; and George William, two and a half years old, her eldest daughter, Elizabeth, having died at the age of three. If Gilly Williams is to be believed, the



ELIZABETH, DUCHESS OF HAMILTON

BY FINLAYSON, AFTER C. READ

A crowd of ten thousand persons attended the funeral at Pirton Church, so that it may with truth be said, the interest and curiosity excited through life followed her to the grave.

Pathetically reads the notice in the Church Register, "October 10th, 1760, was buried the Right Hon. Maria, Countess of Coventry, in her twenty-eighth year," and the little touch of vanity which makes the whole world akin is indicated by the note—"As she was not buried

father did not pay much attention to his motherless children, but left them to the care of dependants. From his sprightly gossip, Selwyn received constant accounts of their pretty sayings and doings as Brighthelmstone, where they went for their health, or in their home. In reality it was the best of good fortune when Lord Coventry, four years after took another wife to care for his delicate children. Barbara, daughter of Lord St. John, of Bletso, the new Lady Coventry, proved

the best of step-mothers, and little Lady Anne, Selwyn's especial favourite and correspondent, and her sister, found all their dark-laid schemes of rebellion come to nought under the new and, if anything, too indulgent *regime*. Both grew up, "and they were married, and they were both divorced afterwards — poor little souls!" says Thackeray.

Elizabeth, whose health had suffered terribly from grief and anxiety for her sister, was ordered abroad by her doctors, who feared for her the same fate, and on November 13th, she and Lord Lorne were passengers on the "James," for Calais, thence journeying to Italy and afterwards spending some time at Lyons. Returning to England in the Summer, with health re-established and in great beauty, she was one of the ladies sent to Mecklenberg Strelitz in September to escort the Princess Charlotte, the King's bride, to England, and was appointed a Lady of the Bedchamber. This poor little Princess, frightened at the idea of the big position awaiting her, trembled visibly when she saw the Palace, at which the Duchess of Hamilton smiled.

"You may laugh," replied the royal bride; "you have been married twice."

Afterwards the insignificant little Queen took it into her head to be jealous of the King's admiration for the charming Duchess, and at one time, through the machinations of the artful Lady Susan Stuart, there was a serious quarrel between them. This being adjusted they were ever after good friends, and in 1776 the Duchess was created Baroness Hamilton of Hambleton in her own right. The title descended after her death to her second son Douglas, Duke of Hamilton, the elder brother having died before he was of age, and, after the Duke's death without issue, it passed to her eldest surviving son by the second marriage.

Three years later, the Duchess was in Paris busily engaged in a *cause célèbre* concerning the Douglas estate, which, owing to her untiring energy and zeal on behalf of her son, was settled in their favour by the Scotch Courts. However, on an appeal to the House of Lords, the decision was reversed.

That Elizabeth had firmness of character beyond ordinary was evidenced on the occasion of the Wilkes riots, 1768, when she showed her dislike to the popular idol by refusing to illuminate Argyll House at the bidding of the mob. Although the house was only protected by a

slender railing, and she was alone with her young children, Lord Lorne being from home, she would not give way, though the besiegers battered doors and windows for three hours.

Dr. Johnson, when on his tour in the Hebrides with Boswell, paid a visit to Inverary Castle, and was made much of by the amiable Duchess, to whom he was all attention, though Boswell was somewhat snubbed owing to his zeal in the Douglas cause; but he says, when he recollected the punishment was inflicted by so dignified a beauty, he had "that kind of consolation which a man would feel who is strangled by a silken cord." Johnson afterwards used to talk of her as the "Duchess with three tails," owing to her enjoying the three titles of Hamilton, Brandon, and Argyll. Her beauty still being more than remarkable, inspired the following impromptu verse, by Professor Moor, on the occasion of her visit to Glasgow University, to see the transit of Venus in 1769—

"They tell me Venus is in the Sun,
But I say that's a story.
Venus is not in the Sun,
She's in the Observatory."

A poem called *The Charms of Beauty* had been written in her honour many years before. Even when far advanced in life and with failing health, "she had a form, figure, and complexion which it would have been vain to seek elsewhere," and Wraxall adds "she seemed composed of a finer clay than the rest of her sex." Her daughter, Lady Elizabeth Hamilton, became the wife of Lord Derby, but this promising match turned out so unhappily that they were separated, and Lord Derby only awaited his wife's death to marry the beautiful actress, Miss Farren. Of the children of the second marriage, Lady Augusta Campbell, the eldest, became the wife of Colonel Clavering, after having for a time inspired a fleeting passion in the breast of that fickle "Florizel," who at the same time was vowing ceaseless fidelity to his "Perdita."

George William and John Douglas each became Dukes of Argyll in turn, and Charlotte Susan Maria married first Captain Campbell, and afterwards the Rev. Edward John Bury, under whose name she wrote the somewhat indiscreet *Diary of the Times of George IV.*

The Duchess of Argyll died in her fifty-seventh year at Argyll House, December 20th, 1790, and was buried in the Collegiate Church of Kilmun, in Cowal, Argyllshire. Mother of four Dukes, and

The Beautiful Misses Gunning

the wife of two, she was considered by some to be the more beautiful of the two sisters, but Walpole, who knew both, always talks of Maria as the more handsome of the two. That she was a firm believer in her own luck is evidenced by her telling Lady Mary Coke that she had never wished for a thing she had not had.

favourite daughter, Maria, seven years, we have a glimpse at the Richmond masquerade, where the old man appeared a pathetic figure with her miniature in his buttonhole, and her well-known face in this unique position must have awakened many memories both sad and pleasurable in those who gazed upon it and had known the



MARIA, COUNTESS OF COVENTRY

ENGRAVER UNKNOWN

Of the other members of the Gunning family : Lizzie died in England soon after her sisters were married, being not quite nine years old, and was buried with her infant sister in the chancel of the Church at Hemingford Grey. John, the brother, became General Gunning, doubtless through the influence of his distinguished sisters, and he married Miss Minifie, a popular novelist. Their daughter, whose after history is not unentertaining, was named Elizabeth after her aunt, the "double Duchess." Of Mr. Gunning, who survived his

incomparable original. The post of housekeeper at Somerset House had been given to Mrs. Gunning in 1761, and here she died nine years later, being succeeded in her office by Catherine, who, never possessing more than ordinary attractions, had married, in 1769, Robert Travis.

In Ireland for a great many years every beggar's blessing was, "The luck of the Gunnings attend you," and never will the beauty which caused such universal interest be forgotten, or called into question whilst the many striking portraits

The Connoisseur

remain, testifying to the faultless features and inherent grace of "Those prodigies the Gunnings," who in their age were called "The Handsomest Women alive."

The following is a list of the "Engraved Portraits of the Misses Gunning," and those marked with an asterisk are reproduced:—

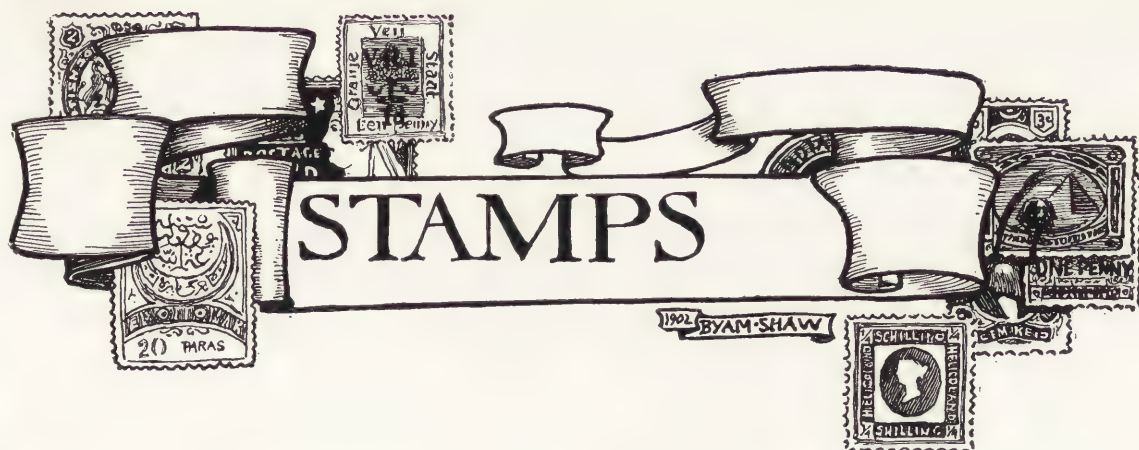
- *1. Maria, Countess of Coventry, after Catherine Read, engraved by Finlayson.
- *2. Elizabeth, Duchess of Argyll, after Catherine Read, engraved by Finlayson.
- 3. Ditto, with alterations, after Catherine Read, engraved by Finlayson.
- 4. The three Misses Gunning, after J. M., engraved by B.
- *5. Catherine Gunning, after Cotes, engraved by Houston.
- 6. Ditto, engraved by Spooner.
- *7. Maria, Countess of Coventry, after Cotes, 1751, engraved by McArdell.
- 8. Ditto, engraved by Ford.
- 9. Ditto, with alterations, after Cotes, 1751, engraved by Houston.

- 10. Elizabeth, Duchess of Hamilton, Brandon, etc., after Cotes, engraved by McArdell.
- 11. A similar Print, engraved by Miller.
- 12. Ditto, in reverse, engraved by R. Brookshaw.
- *13. Similar to No. 10, with alterations, engraved by Houston.
- 14. Ditto, with more alterations, engraved by Houston.
- 15. A similar Print, engraved by R. Purcelli.
- 16. Maria, Countess of Coventry, after Liotard, engraved by Houston.
- 17. Maria Gunning, painted and engraved by Wilson (said to be of Maria before she left Ireland).
- 18. Ditto, "The Fair Hibernian," a copy of above in reverse, engraved by F. Patton.
- 19. "Elizabeth, Duchess of Hamilton," after Hamilton, engraved by Houston.
- 20. Ditto, engraved by Faber.
- 21. Elizabeth, Duchess of Hamilton (as a Shepherdess), engraved by Jackson.
- *22. Maria, Countess of Coventry (with slashed sleeves). Engraver unknown. Similar to one presumed to be by McArdell.
- 23. Ditto, with alterations, engraved by McArdell.
- 24. Ditto, with hat and feathers introduced, engraved by McArdell.



MARIA, COUNTESS OF COVENTRY

BY MCARDELL, AFTER F. COTES



Stamps of Great Price

By Fred J. Melville

IN every phase of study open to the connoisseur the element of rarity enters, and with it comes romance. The collector rejoices long over the acquisition of some new gem for which he has searched perhaps for years without success.

In stamp collecting rarity and value do not stand in fixed proportion to each other. The highest price ever paid for a stamp was paid for the famous Post Office Mauritius; but this is by no means the rarest stamp. Of the 1d. and 2d. Mauritius "Post Office" stamps there are about twenty-four copies altogether known. Of certain local stamps of the United States and of Mexico, there are only single or perhaps two copies known, yet these may not command one-tenth of the price of the Mauritius gems.

This is due in some measure to fashion, which influences the stamp market (not only in rare stamps but in common ones too) very considerably. The Mauritius are the popular rarities and the British Guianas come next.

One British Guiana stamp—a mere type-set label—printed on a magenta coloured paper, is considered the rarest stamp in the world. This is the 1 cent stamp of 1856, the design of which is shown in the accompanying illustration. As the only known copy has for years lain in the collection of Herr Ferrary, a wealthy collector in Paris, and is unlikely ever to come upon the market, its value is in no way ascertainable; it is beyond the reach of price.

The design of this the rarest of

stamps is of the simplest. The British Guiana issue of 1856 was a provisional one, and consisted of two varieties of stamps—the 1 cent and 4 cent values. They were only for use pending the arrival of a supply of stamps from home, and were set up in the office of the Official Gazette at Georgetown, the little ship which figured at the head of the shipping advertisement columns being used to form the central feature of the design.

The single specimen of the 1 cent is initialled E.D.W., and is a very poor copy, though it is unlikely that a better one will ever be found.

The 4 cents stamp of the same issue is also extremely rare, a copy having sold for £92.

Of another stamp issued in the same colony—the 2 cents black on rose coloured paper issued in 1851—there are only eleven copies known. A pair of these have been sold for £1,000.

The famous Mauritius stamps were engraved by a local watchmaker and jeweller, Mr. J. Barnard, and were printed off by him, one stamp at a time, in 1847. The design includes a portrait of the late Queen Victoria, but it is very crude, and the stamp might readily pass unnoticed as an "unconsidered trifle" to anyone but the expert and the philatelic enthusiast.

The colour of the 1d. stamp was orange-red, that of the 2d., blue, and one thousand copies (five hundred of each value) were printed. Of these about twenty-four are known to remain. The 2d. stamp is the rarer of the two.



BRITISH GUIANA



BRITISH GUIANA



BRITISH GUIANA



MAURITIUS POST OFFICE

In the early seventies copies of the "Post Office" Mauritius stamps sold for £4 apiece; In 1896 a pair was sold for £1,680. Not long afterwards a pair was sold, owing to the breaking up of an important French collection, for £1,920.

Of the 1d. stamp two used copies sold in 1898 for £1,800, and in 1901 a single specimen of the 2d. was sold for £1,500 to a German stamp dealer, who handed it over in exchange for other stamps to the Berlin Postal Museum, which possesses a creditable collection of postage stamps. It is understood the dealer received in value something like £1,850.

A stir was caused among collectors in 1903 by the news that a pair of the stamps—a 1d. and a 2d. stamp—had been found together on an envelope by a school-boy at Bordeaux: the envelope is illustrated here. The boy, believing the stamps to be curious and interesting, showed the envelope bearing them to his father, the latter communicated with a dealer in Paris, who purchased them and ultimately sold them for about £2,400. Almost immediately following this find, another copy of the 1d. was discovered at Bordeaux. The specimen is used but uncanceled on an envelope which evidently contained the letter of confirmation of the despatch of the letter discovered a short while before. This envelope was sold for a sum stated to be about £2,000.

The best authenticated purchases in England, however, have been within the last two or three years. At auction in January, 1904, the Prince of Wales secured a very fine copy of the 2d. blue for £1,450. It was not known at the time that the Prince was the purchaser.

Shortly afterwards, at the breaking up of a portion of the Earl of Kintore's fine collection of colonial stamps, the Prince secured the companion stamp—the 1d. red—for £850.

The subsequent issue of Mauritius stamps differed from the 1847 one in that instead of

having the words "POST OFFICE" in white capitals on the left-hand side of the stamp, the words "POST PAID" were substituted. Some of the varieties of these stamps are very rare also, though they do not compare with the 1847 stamps.

Practically all the known copies of the Mauritius Post Office stamps are divided between collectors in Great Britain and France. No copies have yet been acquired by the usually all-absorbing American collector, and there are only two of the stamps in Germany and two more in Russia.

The Cape of Good Hope triangular stamps are among the most popular of all philatelic specimens. They are not all rare as is generally supposed by the uninitiated, some varieties are quite common; but the so-called "Wood block" triangular stamps are highly desirable acquisitions to any collection.



MAURITIUS POST OFFICE

Stamps of Great Price

The supply of stamps in the Colony having run short in 1861, and further supplies from England not being available immediately, dies were made in Cape Town similar in general design to the earlier triangular stamps. They were first engraved on steel, and sixty-four stereotypes were made of each of the 1d. and 4d. values, so that the stamps could be printed off in sheets of sixty-four. To form the printing plate the stereotypes were fixed upon a wood block which is responsible for the misnomer "wood block" as applied to these stamps, the impressions not being printed from wood blocks but from stereotypes mounted on wood.

By a mistake one of the stereotypes of the 4d. stamps got on the plate with the 1d. stamps, and one of the 1d. stamps was placed on the plate of 4d. stamps. Thus when the 1d. stamps were



CAPE OF GOOD HOPE

printed in red, one copy of the 4d. stamp—also in that colour—appeared in each sheet; likewise the 4d. blue stamps were printed along with a 1d. blue, which occurred once only in each sheet.

These errors of colour—the 1d. blue and the 4d. red—are extremely rare, it being estimated that only about 386 of the 4d. red and only 201 1d. blue stamps were ever printed. The 1d. blue is not known unused, and a used copy has been sold at auction for £54, though it is probably worth a good deal more. The 4d. red has sold for £52, used. Only one unused copy is known, and this is understood to have changed hands at a price of £500.

Another error of extreme rarity in Cape triangular stamps is one printed on the wrong paper: the paper used for these stamps was watermarked with the design of an anchor, but owing to a change of printers, a few were printed on "Crown Colonies" paper, which bears the watermark of a "Crown" design and the letters C C.

Only four copies are now known of this specimen, one being in the national collection at the British Museum. A pair of these has been valued at about £500, though it is considerably rarer than either of the Post Office Mauritius.

Some of the rarest stamps are those issued by

postmasters in the United States before the general introduction by the postal authorities of that country of adhesive labels.

Mr. James M. Buchanan was postmaster at Baltimore, U.S.A., in 1846, and for the convenience of his customers issued a stamp of most unpretentious design: it consisted of his signature, and the amount of postage it defrayed. There were two values—5 cents and 10 cents. A copy of the 10 cents stamp was sold for £816 in 1898, while the 5 cents stamp is worth about £80.

Of the stamps issued at Alexandria, U.S.A., by the postmaster there in 1845, only three copies are now known, and were another specimen to turn up it should fetch at least £600. The Annapolis envelope and the Lockport stamp illustrated are the only known copies of these issues. A stamp of Boscawen is similarly a unique specimen.

The stamps of Millbury (Massachusetts) and the envelope of New Haven (Connecticut), are both extremely rare, only half-a-dozen or so of each being known. Their respective values are said to be £400 and £600.

The St. Louis postmaster stamps are among the more popular rarities. The issue took place from 1845-47, and consisted of three stamps of the facial values, 5, 10, and 20 cents. All three stamps are extremely rare, but of the 20 cents only twenty copies are known. Previous to 1895, only four copies of this stamp had been seen by collectors.

When clearing out the Court House in Kentucky,



BALTIMORE, U.S.A.



however, during the Summer of 1895, the janitors were ordered to destroy some old papers. These officials discovered some old stamps on letters, and they consulted a turnkey, who undertook to try and sell them.

The find included seventy-five copies of the



ALEXANDRIA, U.S.A.



ANNAPOLIS, U.S.A.

The Connoisseur



LOCKPORT, U.S.A. MILLBURY, U.S.A. NEW HAVEN, U.S.A.

5 cents, forty-six of the 10 cents, and no fewer than sixteen of the 20 cents stamps. A pair of the 20 cents specimens was sold by a dealer, who acquired a number of the stamps from the finders, for £1,026.

A curious sequel to this great find occurred: it became known that before the stamps had been noticed, a large quantity of the papers had been thrown away into the City refuse department. This place was promptly raided by enthusiasts. Some of the papers had been used for filling up empty spaces beneath the new pavement around the Court House, and this pavement was in imminent danger of being torn up by the seekers after the golden city of philatelic treasure.

The 2 cents and 13 cents stamps of the Hawaiian Islands first issue are extremely rare, the former being represented by only about a dozen copies. Scarcely had it been prepared for use and sent to the Post Office, when a disastrous fire occurred there, destroying the entire stock of these labels after only a very small number had been issued for use.

A few years ago, a physician, Dr. Charles Whetmore, of Hilo, Hawaii, presented a small collection of stamps to a fund, the object of which was to furnish a new church in that town. He did not know the value of his donation, and was doubtless agreeably surprised to find that it fetched a sum that ran well into four figures. The collection contained the 2 cents and 13 cents stamps of 1852, and the purchaser paid the high price for the album simply to get these two stamps, which his own collection lacked.

The earliest stamps of New South Wales show a view of the capital, and so they get their name of "Sydney Views." There are many types of these stamps which vary considerably, but most of them are very difficult to get. A little block of five, illustrated here, fetched £235 at auction not long ago in London. The 8d. orange New South Wales with "laureated head," also shown here, is worth about £30.

Some of the old Italian states are well off in rarities. Tuscany's 3 lire stamp fetches from

£75 to £100 unused, while its 60 crazie stamp is worth £25; the ½ tornese blue stamp of Naples fetches £36.



NEW SOUTH WALES

Spain has a number of interesting rarities. The 2 reals red of 1851 is worth £33 10s., the



NEW SOUTH WALES

2 reals red of 1852 is worth £29, and the 1 real pale blue of 1854 is worth £20.



TUSCANY



TUSCANY

The Vancouver Island stamp, of which a photograph is given, is the 5 cents rose imperforate of



NAPLES

Stamps of Great Price



SPAIN

1865, worth £28. New Zealand's 2d. stamp of 1872, watermarked "lozenges," is worth £30, the 3d., watermarked "star," is worth £23 10s., and the 1d. brown, watermarked "NZ" is worth £35 os. 6d.

Other colonies of Great Britain are equally fortunate in possessing rarities. Queensland, for example, has its 1s. violet imperforate of 1861, worth £25; its 2d. imperforate of 1860, a strip of three of which has sold for £78,



VANCOUVER



NEW ZEALAND

and others; Canada has its 12d. black of 1861, worth from £75 to £100, its 6d. black-violet also of 1861, worth £30; Ceylon has a whole range of rarities in its early imperforate stamps, notably the 4d. rose, an unused copy of which many years ago sold for £120, but no unused copy has since come upon the market.

Newfoundland's early issues are very scarce, and fetch very high prices. The 2d. scarlet vermilion of 1857 fetches £45, the 4d. of same issue, £32 10s.; the 6d., £30; the 6½d., £13; and the 1s., £62 10s.

Nova Scotia and New Brunswick have each

great rarities in their 1s. and 6d. stamps of 1851. The 1s. violet of Nova Scotia is worth £36, the New Brunswick 6d. yellow and 1s. violet being worth £26 and £40 respectively.

Running short of 1d. stamps in 1878, the postal officials of Barbados halved some 5s. stamps and overprinted them with the figure "1d.," thus converting half a 5s. stamp into a 1d. stamp. The stamp in this form is rare, an unused pair having



BARBADOS

sold at auction for £105.

A few other rare colonials may be mentioned: the St. Vincent, 6d. perf. 15 to 15½, worth £42; British Honduras, 1888, "Two" on 50 cents on 1s. grey, £43; Turks Islands, 1s.

prune, £30; India, 4 annas red and blue, £20; Nevis, 1867, 1s. yellow-green, £50; and Western Australia, 2d. brown on red, and 6d. black-bronze, £15 and £18 respectively.



WESTERN AUSTRALIA



MOLDAVIA

All the stamps of Moldavia's 1854 issue are valuable. The 27 paras stamp fetches £35, the 54 paras £20; the 81 paras has fetched as much



BUENOS AIRES



BUENOS AIRES

as £320, though it has since been sold for £220 and £150; and the 108 paras, £46.

The two stamps of Buenos Aires illustrated



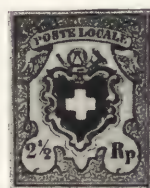
BERMUDA



LADY MCLEOD



SWITZERLAND



GREAT BRITAIN

are worth £22 5s. for the 4 pesos, and £33 for the 5 pesos; the Bermuda stamp which looks like a postmark has fetched £150; the stamp issued for the use of the Lady McLeod steamship is worth £20.

Switzerland has in its early specimens the 4



SWITZERLAND



rappen of Zurich worth £25, the double Geneva 5 centimes + 5 centimes worth £30, the Vaud stamp worth £32, and others of a very high degree of rarity.

To conclude with a few rarities of Great Britain, it may be mentioned that the 10s. watermarked "anchor" of 1882 is worth £48; the £1 similarly watermarked is worth £98; the 4d. of 1855-7, watermarked "small garter" and on bluish safety paper is worth about £20; the 9d. of 1862 with hair lines is practically unattainable; and the 10d., 1865-67, watermarked "emblems," is also of great rarity. Three British stamps which have never come upon the market, so far as the present writer is aware, are the three Public Records stamps handstamped "Postage Stamps." These were used during a temporary shortage in Scotland,

and were procured at Kirkwall in the Orkneys. The three specimens illustrated are all that are known up to the present.

There are many more valuable stamps of our own country, and they are eagerly sought after by a great number of specialists who are all anxious to complete their collections, and who are



GREAT BRITAIN

always willing to pay high prices for the great rarities among English stamps. Dealers find that



GREAT BRITAIN

British rarities cannot be kept long in stock, they are saleable almost at a moment's notice, so great is the demand.



GREAT BRITAIN







LADY HAMILTON. BY ROMNEY

From the original painting

By kind permission of the Owner, The Earl of Wemyss



Venetian Needlepoint

Part II.

By M. Jourdain

THE brides, simple in the heavy points, become highly ornamented in the finest specimens, and in *point de neige* are ornamented not only with picots, but with circles and semi-circles, *picoté*, and S-shapes, and star devices. Sometimes the brides are single—sometimes two or three meet together, and are ornamented at the point of section.* Very rarely there is a ground of

cross-barring or trellis-pattern, the effect of which is a very open square mesh, ornamented at the points of section and in the centre of each side with an ornamented device or loop.

In certain late specimens, the brides form an irregular hexagonal mesh, richly *picoté*. This mesh is never, as in Argentan, a perfect hexagon, but is richer in effect, owing to this slight

* In three square inches of a very fine specimen of rose point the following varieties of brides are to be found :—(1) A single bride ornamented with picots. (2) Double brides joined in the centre and ornamented at the sides by a circle four times *picoté*. Small picots also ornament the brides between the circle and the extremities. (3) Three double brides meeting in a small

triangle, each side of which is ornamented with a circle five times *picoté*. (4) Three brides meeting in a point in the centre. Each is ornamented in a different manner. The shortest bride is ornamented with two picots upon each side, and by two semi-circles, joining the two other brides, and ornamented with six picots. The second bride is decorated at one end by a similar



COLLAR COMPOSED LARGELY OF CUT LINEN, TO IMITATE ROSE POINT
THE DIRECTION OF THE THREADS

THE LINEN CAN BE RECOGNISED BY
MUSÉE DES ARTS DÉCORATIFS, BRUSSELS



BORDER OF ROSE POINT OF CROWDED DESIGN, AND WITH FEW BRIDES, BUT PERFECT, AS THE PATTERN REPEATS, AND THE CURVE OF THE SCROLL IS NOT FORCED



BORDER OF ROSE POINT, MUCH PADDED AND RAISED



FINE ROSE POINT, SHOWING VERTICAL ARRANGEMENT OF THE CENTRAL ORNAMENT

Venetian Needlepoint

irregularity and to the enrichment of the picots, than the plain Argentan mesh.*

The raised points are divided into *gros point de Venise*, *punto neve* (*point de neige*) with its ground of ornamented starred brides resembling snowflakes, and *coraline point*. *Gros point de Venise*, which was elaborated from 1620-50, and which was designed to lie flat and ungathered,

which are mostly horizontal; its scrolls are heavier than in *point de neige*, the brides simpler and less ornamental, the border or edge is usually straight—a single line of button-hole stitched thread enriched here and there with semi-circles *picoté*—while in *point de neige* the edge of repeated small vandykes is highly elaborated. In *point de neige*, which was to hang fully or to be gathered, and



DETAIL IN A FRESCO IN THE PALAZZO PUBBLICO, AT SIENA
AMBROGIO LORENZETTI SEE OPENWORK ORNAMENTATION ON CUSHION

is distinguished by the continuity of its designs,

semi-circle *picoté* eight times, which joins the semi-circle previously described, thus forming an S-shaped figure. Upon the opposite side is a small semi-circle ornamented with three picots, forming the head of the S. The third bride, at the point of intersection, is ornamented with a segment six times *picoté*, which forms the tail of the S. The foot of this bride is also ornamented with a small circle *picoté*. (5) A straight double bride ornamented at either end by two picots on either side, and in the centre by two semi-circles joined, and connected by another semi-circle, forming a trefoil. Each semi-circle has three picots. (6) A double bride ornamented on either side by two picots; in

which was in vogue from cir. 1650-1720, the style

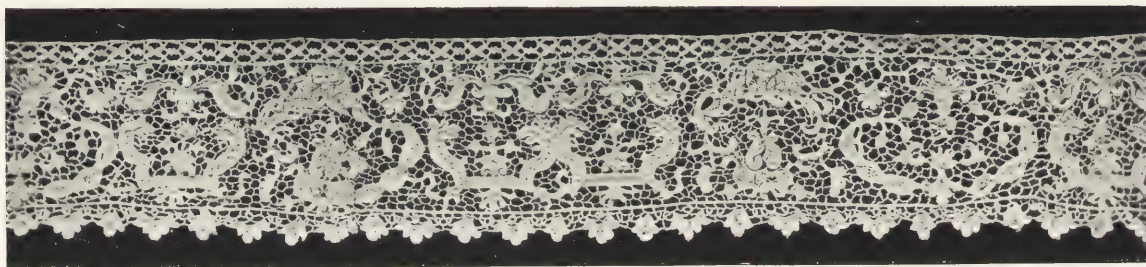
the centre by two semi-circles, each four times *picoté*. (7) Two single brides and one double bride meeting in a point, the single bride ornamented on one side by a semi-circle four times *picoté*, the double bride ornamented in the centre with a circle four times *picoté*. At the point of section the three brides are united by three semi-circles five times *picoté*, forming a rosette. (8) Three curved brides meeting in a point, each bride being ornamented by a scroll-shaped ornament which crosses it, and ornamented with thirteen picots.

* The early specimens of Alençon preserved the mesh *picoté*. See specimens in the Victoria and Albert Museum.



FLAT NEEDLEPOINT

MUSÉE DES ARTS DÉCORATIFS, BRUSSELS



BORDER NEEDLEPOINT LACE

THE GROUND CONSISTS OF IRREGULAR HEXAGONS THE PATTERN IS MADE UP OF REPEATED GROUPS OF POORLY-SHAPED ROCOCO DEVICES OR BROKEN SCROLLS, PORTIONS OF WHICH ARE MARKED WITH RAISED WORK

ITALIAN (?) LATE 17TH CENTURY



TRANSITIONAL PIECE BETWEEN ROSE AND CORALINE POINT

MUSÉE DES ARTS DÉCORATIFS, BRUSSELS



FREDERICK III. OF DENMARK

BY JUSTUS SUSTERMANS

is modified ; the designs are composed on a smaller scale, and the groundwork of brides becomes a more important element, the scrolls are no longer continuous ; detached sprays, consisting of slender leaves and minute renderings of the flowers of *gros point*, covered with a profusion of flying loops, which altogether cover the form it enriches, spring from a vase-like ornament and are arranged in many specimens symmetrically on either side of a vertical line. This change was probably owing to French influence. S-shaped motifs are frequent, and upon details of the pattern knot-work is used as ornament. This type is always ornamented with a hanging pattern, or one in which the arrangement of the details is conspicuously vertical, which was more appropriate to the folds of cravats and full flounces than are the horizontal and continuous scrolls of the *gros point de Venise*, which requires to lie flat.

Coraline point is a very attenuated variety of rose point, in which relief is almost entirely absent, the leaves of the scroll have entirely disappeared, leaving a winding tangle of narrow coral-like ramifications ending in a small unimportant circular flower. The ground is of *brides picotées* arranged in hexagonal meshes.

Point plat de Venise is similar in design to rose point, but, as its name implies, is entirely without relief. The diaper and chequer pin-hole patterns are more freely used than in rose-points, but the general appearance is that of unfinished rose point.

Fine examples of heavy rose-point are the large collar of the Musée de Cluny in Paris, and some specimens in the Victoria and Albert Museum.

Rose point of a lighter quality was in use for the ends of the long cravats* or jabots, which, since the introduction of wigs, had replaced the falling collar ; for women's head-dresses,† tabliers‡ and collars ; for "canons," flounces and panels, ruffles, for the square insertion of silk lace in the Jewish talith, and for altar cloths, and various ecclesiastical vestments.

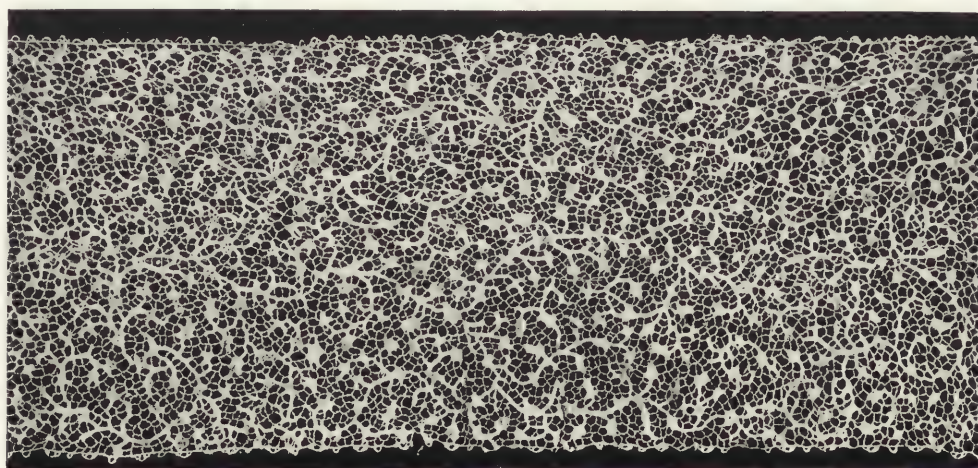
It is to be borne in mind that much of this lace was the produce of private individuals, or of the convent, and similar designs were often interchanged ; but with the exception of such private or conventual manufactures of lace, it is highly improbable that *Point d'Espagne* or Spanish point, a term applied to a heavier make of Venetian rose point, was ever made in Spain. The heavy and valuable point laces which unexpectedly came out of Spain after the dissolution of the monasteries in 1830, were in no way distinguishable from similar pieces of Venetian workmanship. It was from the great lace-making countries of Flanders and Italy that the valuable laces with which to dress the numberless images of the saints were brought.§

* The cravat all of lace, or of fine linen with ends of lace, is just seen at the close of the reign of Charles II. in England, by whom it is said to have been introduced from France, where it superseded the bands and falling collars of that period, and can hardly be distinguished from them in the early examples.

† *Coryat*, who travelled in 1608, says that "the Venetian women wear white vales, . . . whereof the greatest part is handsomely edged with great and very fair bone lace." *Evelyn* says of these veils that to their corners hang "broad but flat tassels of curious point de Venise."

‡ An entire dress, which is preserved at the Musée de Cluny, is made of rose point.

§ A. S. Cole.



CORALINE POINT



PORTRAIT BY SUSTERMANS

UFFIZI GALLERY

**Animal Painters by Sir Walter Gilbey, Bart.
Reviewed by Ralph Nevill**

AMONGST the multitude of books now perpetually being produced, there are those written for profit, those written from a genuine desire for literary fame, and lastly, those whose authors have been actuated only by a wish to chronicle and record careers and events otherwise likely to be forgotten.

Of this latter sort is Sir Walter Gilbey's *Animal Painters* (Vinton & Co.), a work consisting of a couple of handsome illustrated volumes, which deserves the fullest recognition from both lovers of art as well as from all interested in old time sport.

Admirably arranged and excellently illustrated, it contains an enormous mass of accurate and, in many cases, otherwise inaccessible information concerning the lives and artistic careers of the animal painters of England beginning about the year 1650.

To write such a work, it would have been impossible to have found anyone fitter than the venerable Baronet—himself the owner of a fine collection of sporting pictures—indeed, as an authority

in this particular line, he has long occupied a unique and undisputed position. Every page of these two handsome volumes bears traces of the immense care and research which has been expended on the putting together of an excellent chronicle of English sporting artists, many of whose names are almost unknown to the present generation.

How many of us have heard of Peter Tilleman (1684-1734), an admirable painter of sporting scenes who executed nearly 500 drawings for Bridge's *History of Northamptonshire*? How many of Luke Cradock (1657-1717), a Somersetshire man originally apprenticed to a house painter, who, self-taught, developed into an artist of considerable merit: his decorative paintings designed to go over doors and chimney-pieces being particularly successful. An excellent painter of birds, four examples of his work in this line were engraved by Josephus Sympson; the engravings in question may be seen at the British Museum.

Coming down to much more recent times, we are given very full accounts of the sporting



COURSING AT HATFIELD

[From a Painting by J. F. Sartorius



LADY HAMILTON AS "CIRCE." BY ROMNEY

From the original painting

By kind permission of the Owner, The Hon. H. C. Gibbs, M.A.



Animal Painters

artists whose pictures are known to us all for the most part, by the reproductions of their works to be seen in so many print-sellers' windows. Of these artists, Henry Alken—the painter of the well-known "Night Riders of Nacton"—is certainly the most familiar. Probably, however, few people know anything particular concerning his career or the history of his family, which is one not devoid of interest, for the best known of English sporting painters was in reality of Danish origin,

of Samuel Alken, the uncle of Henry. The chapter, indeed, which deals with the Alkens, is one of great and absorbing interest to all fond of sporting pictures, for undoubtedly, in painting hunting and racing scenes, Henry Alken has never been excelled, his work still commanding a popularity accorded to no other sporting artist. One of the best, if not the very best of his productions, is *The Chase and the Road*, an excellent print of which adorns the pages of *Animal Painters*.



FLY FISHING

ENGRAVED ON WOOD BY F. BABBAGE

[From a Painting by J. Pollard

the name of his ancestors having originally been Seffrien. The cause of the assumption of the name of Alken (a little village in North Jutland) was the participation of the family in some political disturbances during the reign of Christian VII. Emigrating to England about the year 1772, the Alkens at first settled in Suffolk, but afterwards betook themselves to the Metropolis, where they lived in Francis Street, Tottenham Court Road.

Sir Walter Gilbey gives an exhaustive account of the three Alkens, that is, of Henry (the famous Ben Tally-O), of his son Henry Gordon Alken, (who, although clever, did little but imitate and copy the work of his talented father,) and lastly,

By the courtesy of the author, we are enabled to reproduce it here.

In his Introduction, Sir Walter Gilbey makes some remarks upon the racehorse, which cannot fail to interest all votaries of the turf. He says: "The horse as it was a century or more ago, was not as it is to-day . . . There are some who look upon George Stubbs's portraits of racehorses and exclaim, impossible! These incredulous ones, who disdain what they can know nothing of, may be reminded that great changes have been brought about in the thorough-bred horse since Stubbs lived and painted. Are they aware, for example, that the average height of the race-horse in the

The Connoisseur

middle of the eighteenth century was one hand and a half less than the average height of the race-horse at the end of the nineteenth century? A worthy painter, therefore, deserves that we should invest him with something of the character of the historian. The stalwarts of tongue or pen, unhappily, are often capable of differing in interpretations, but the painted record allows of little or no dispute." Stubbs (says Sir Walter) was almost the first artist to display a knowledge

Anatomy in question, it may be added, was to have been a complete classification of the animal world, and would have taken at least thirty years to accomplish.

George Stubbs, as a painter of animals and more especially of the horse, stands absolutely alone. Even Antony Pasquin, who (says Sir Walter) "disparaged when he could, and praised only when he must," gave cordial approval to the artist's work. For his pictures of horses, Stubbs



THE CHASE

AFTER SAMUEL HOWITT

of the frame and muscular system of the horse—the others had nearly all painted from the eye alone. In Volume 2 a full account is given of this famous animal painter who, born at Liverpool in 1724, early showed evidence of a great natural taste for painting, which taste was encouraged by his father, who perceived that his son was totally unfitted to enter upon a commercial career. A man of simple and abstemious habits, Stubbs began his *Comparative Anatomy* at the age of eighty, being persuaded that he should be able to prolong his life up to one hundred and fifty years. Such a hope, however, proved fallacious, for he died in 1806, aged eighty-two. The *Comparative*

was in the habit of receiving as much as a hundred guineas; and it is curious to read that in a letter written to him by Sir Joshua Reynolds, that great master writes: "My price for a head is thirty-five guineas; as far as the knees, seventy guineas; and for a whole length, one hundred and fifty guineas."

A particularly interesting section is that dealing with the Sartorius family, which was originally of German origin, and of James Pollard, an artist whose coaching pictures command considerable prices. The author of *Animal Painters*, with that sure judgement which distinguishes him, says: "James Pollard's artistic talents were perhaps not equal

Animal Painters

to those of many of his contemporaries, but his skill in portraying sporting incidents lends his works a value to which those by artists of higher reputation can lay no claim." Besides painting coaching scenes (amongst which may be mentioned: "West Country Mail Coach at the Gloucestershire Coffee House, Piccadilly," engraved by Rosenberg; "A View on the Highgate Road," engraved by Hunt; "The Cambridge Telegraph starting from the White Horse, Fetter Lane," also engraved by Hunt; and "The Royal Mail leaving the G. P. O., St. Martin's-le-Grand," engraved by R. G. Reeve), James Pollard painted several pictures of interest to anglers, one of the most important of which is the Pike and Archer, Ponders End, executed in 1836. The print of fly-fishing here reproduced, and taken from the illustration given at page 102, gives a good idea of the artist's efforts in this direction. An especially interesting work of Pollard's, and one which arrests the eye by its somewhat unusual shape, is George IV. going to Ascot Races. The King is in a carriage drawn by four post-horses, whilst twelve out-riders, in the livery of the Royal Hunt, precede him;

following behind are three open carriages, each drawn by four horses with post-boys, whilst on the Heath are seen the spectators of this royal progress, acclaiming their sovereign. Better known by the engravings from his works than by the pictures themselves, Pollard alone may be said to vie in popularity with Henry Alken, although he was not by any means as gifted an artist as the painter of the Leicester Steeplechase.

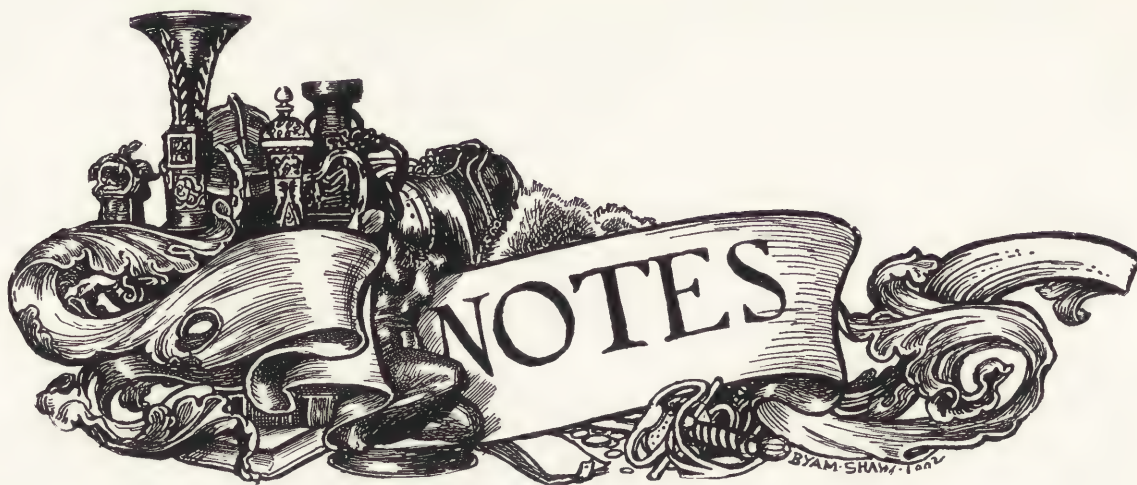
Altogether, Sir Walter Gilbey in his two volumes treats of some fifty animal painters, all of whom are most adequately dealt with. A great feature of his book is that, in addition to a large amount of sound and admirable criticism, a list of the most important of each artist's works is appended. Such lists, it may easily be understood, are simply invaluable to those collecting sporting prints and pictures; besides this, in many cases we are given the names of those possessing sporting pictures of exceptional interest.

Interesting alike to the sportsman as well as to the collector, Sir Walter Gilbey's work should find a honoured place on the shelves of every well-equipped library.



THE SHOEING FORGE

BY EDMUND BRISTOWE



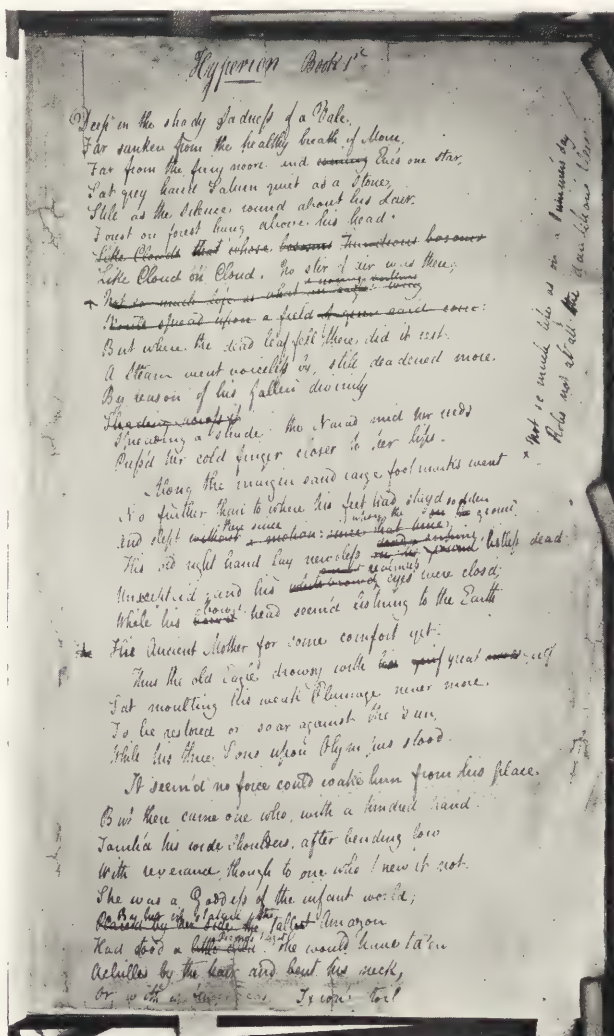
A STRIKING example of that instinct of patriotism which permeates British collectors is afforded in the recent purchase

Original MS. of Keats's "Hyperion" Bird

by the trustees of the British Museum of the original MS. of Keats's *Hyperion* at a price considerably below what it would have realised under the hammer. This MS., which we are permitted here to reproduce, is of unique interest, as it contains several erasures and interlineations in Keats's autograph, and, so to speak, reveals the poet in the very act of composition. Being written on one side of the paper only, the MS. was doubtless originally intended by Keats for the printer, but the interesting circumstance recorded above so unfitted it

for the purpose that it was entrusted to Keats's faithful friend, Richard Woodhouse, the barrister,

to make a fair copy for the press. This copy, which was actually transcribed by a clerk in the employment of Woodhouse, has been preserved, and is described in Buxton Forman's edition of Keats and in the poet's biography by Sidney Colvin. The original MS. was returned to Keats and afterwards presented by him to Leigh Hunt, in whose possession it remained in comparative obscurity, until after the famous litterateur's death, when his correspondence was being prepared for publication by his son, Thornton. The latter's duties as a journalist precluding his devoting full attention to the task, the aid of various friends of



MS. OF KEATS'S "HYPERION"

BRITISH MUSEUM

Notes

the deceased was invoked for the arrangement and transcription of the correspondence, among them being Miss Bird, already referred to, who was a sister of Leigh Hunt's physician. Upon the completion of the work this gratuitous assistance was acknowledged by Thornton Hunt with a trophy from the author's library, and thus Miss Bird acquired the precious MS., which, through her generosity, is now safely deposited in the national archives. The MS., which is written on folio paper of a rough texture, bearing the water-mark 1810, is in well-nigh perfect preservation, and it is not too much to say that its acquisition by the British Museum renders accessible to the student of to-day one of the most important landmarks in the history of English literature. Dr. Garnett, in a note to the *Times*, compares Keats's original composition of *Hyperion* with the poem as it was actually issued, and comments upon the poet's wonderful choice of language as exhibited in the corrections on this MS. How interesting is it to observe the kindling of his mind in the alteration of the somewhat prosaic line—

"Far from the quiet noon and evening"
into the glorious poetry of—

"Far from the quiet noon and eve's one star"!

Again, how the unromantic passage, "Eased Ixion's pain," is illuminated by the fresh inspiration, "Stayed Ixion's wheel," and the magnificent rendering of the line—

"When an earthquake hath shook their battlements
and towers"

into—

"When earthquakes jar their battlements and towers"

Were it not that the document is in Keats's characteristic handwriting, these alone would render it of infinite value.



PECTORAL CROSS FROM COSENZA



TRIPTYCH IN IVORY

INTERIOR

THE Exhibition of Grotta Ferrata, near Frascati, now open for the Summer and Autumn months, contains the cream of Byzantine objects dating from the earliest centuries of that art in Italy.

Grotta Ferrata, as many travellers in Italy know, is at a little distance from Rome, about one and half hours' run; but it has been chosen for the Exhibition rather than Rome, as being the centre of the Oriental Greek cult in Italy, after the tradition of its Greek founder, St. Nilus, whose ninth centenary it celebrates. The electric tram will soon be running between the two places, so the distance will be a very small drawback, and more than over-balanced by the historic and artistic attractions of the Abbey and magnificent



COFFER IN ENAMEL AND GOLD

situation, which commands a view right over the Roman Campagna far away to the sea.

The exhibits comprise works in mosaic, ivory, steatite, metal, fresco, enamel, embroidery, Coptic woven cloths of the first centuries; illuminations, oil paintings, and parchments ancient and modern, for the monks still work in illuminated parchments on the lines of the best Byzantine period.

A fine piece of ivory carving is a Triptych, of the twelfth or fourteenth century—probably the former—from the Vatican collection, of which the very diminutive figures are of the finest and most delicate work; the interior shows Christ enthroned with the Madonna, St. Joseph and Angels at each side, the busts and full figures of Saints at the foot and sides have all their names written near the heads; the centre of the exterior has a cross, elaborately carved, with gems (imitated in the ivory), and surrounded by a rich ornamentation of branches of flowers and birds; the sides of the exterior (which form the front when closed) represent figures of Saints, as the interior.

A Pectoral Cross from the Cathedral of Cosenza, of the eleventh century, is considered one of the finest specimens of Byzantine enamel work in Italy. The side seen in the illustration shows, in the centre medallion, Christ enthroned and the four Evangelists at the extremities; on the reverse is the Madonna, St. Michel, and St. John Baptist.

The small coffer of fine Limoges enamel is of the thirteenth or fourteenth century.

One of the most interesting exhibits is a Silver

Reliquary of the fourth or fifth century; it was found by Cardinal Lavigoni in a basilica dedicated to St. Petetua, at Carthage, and by him presented to Pope Leo XIII. On the cover is a full-length figure of Christ, with lighted candles on either side, indicating that the Risen Christ is intended; round the bowl are sheep, symbolizing the Apostles, with a cross in the centre; two stags drinking from streams flowing from a rock suggest the words of the 42nd Psalm—"As the hart panteth after the water brooks, so panteth my soul for thee, O God."

A FAC-SIMILE reproduction in photogravure after Kingsbury's engraving of "Miss Harriet Serocold, of Cherryhinton," by John Downman, will be presented to the subscribers of THE CONNOISSEUR from September, 1905, to August, 1906. Further particulars are to be found in the advertising pages of the present issue.

ON July 5th the Earl of Rosebery opened an exhibition at Aylesbury, held under the auspices of the Bucks Architectural and Archæological Society. The Exhibition consists of personal relics of famous Englishmen born in Buckinghamshire or connected with the county. Wendover, Bucks, was represented in Parliament at various times by Burke, Richard Steele, and Canning, and before them by the great John Hampden. Relics of Hampden's last fight at Chalgrove are a notable feature of the exhibition, as is Burke's dagger which he so dramatically threw on the floor of the House of Commons, in the course of a speech in 1792.

Cowper, Cromwell, Shakespeare, and John Wilkes are among others represented.



SILVER RELIQUARY





A PEASANT OF SÆTERSDALEN. BY NICO JUNGMAN.
FROM "NORWAY." (A. AND C. BLACK.)

Notes

ONE of the latest additions to A. C. Black's library of colour books is the volume on *Norway*, "Norway," by Nico and Beatrix Jungmann. by Nico and Beatrix Jungmann Pictorially the book consists of seventy-five pictures, illustrating scenery, interiors, and, most important, the pretty brides of Norway. We gather from the text that the wearing of the national costume is dying out in Norway, and it is only on the occasion of a wedding that it is seen in all its glory. Mrs. Jungmann is specially qualified to do full justice to the elaborate picturesque details of the various wedding outfits, which include much primitive jewellery. Two of the most charming drawings are, however, outside the magic group of brides—unless, indeed, one might call brides in embryo the charming mites in Sætersdalen costume who have won our admiration. In some cases it is obvious that the colour of the paintings, too, suffered from the reproduction, but, on the whole, the illustrations are excellent and representative. The text, contributed by Beatrix Jungmann, is eminently readable. Certainly the reader in search of facts and statistics may close the volume in disappointment; but Mrs. Jungmann disarms criticism by a politic statement which characterizes her book as containing "The superficial impressions of a traveller—exceedingly interested, but having everything to learn about her subject." After this what can be said? Her impressions are those of an observant and intelligent traveller, and are related with an ease and freedom implying such an implicit confidence that the readers must be interested in the fact that her breakfast consisted of prawns and cocoa, and on other occasions tacitly demanding sympathy in her vain longings for fresh butter or for light literature, that it would be almost treacherous to deny her either sympathy or interest. It must also be admitted that, while leaving severely alone the serious information which, she insists, can be found in any guide-book, she has collected interesting details relating to Norwegian folk-lore and the more intimate customs of the country folk.

THERE are a few works of reference which all serious collectors and dealers recognise as being indispensable. A new book which most of them will feel compelled to add to their list is *The Royal Academy of Arts*, by Mr. Algernon Graves, F.S.A., being a complete Dictionary of

Contributors and their work from its foundation in 1769 to 1904.

The gigantic nature of the work will be recognised when it is mentioned that during the 136 years over which the record extends there have been nearly 165,000 exhibits, all of which Mr. Graves has tabulated under the names of their respective exhibitors, which have been arranged alphabetically. By these means it is far easier to trace the record of any particular artist than by consulting a set of the Royal Academy catalogues.

The latter, especially during the earlier years of the exhibitions, are frequently deficient in other respects, names of artists were often omitted from the index, and until the year 1798 nearly all the portraits were catalogued as "portrait of a gentleman" or "lady," as the case might be. Mr. Graves has succeeded in identifying a considerable proportion of these. As an instance in point, it may be mentioned that in the record of Sir William Beechy, R.A., between 1788 and 1797 there are no fewer than 78 anonymous portraits, of which Mr. Graves has found out the names of 60, among them being such well-known people as the Lords Montagu, Cardigan, Dalkeith, and McCarthy, Bishops Douglas and Manners-Sutton, Admiral Pasley, and Thomas Sandby, R.A.

The names of sitters rescued from oblivion in this manner number many hundreds. Mr. Graves has also revealed the identity of many of the artists who exhibited anonymously, a practice much in vogue until 1846.

The first volume of the Dictionary is now issued, and completes the record of exhibitors, from Abbayne to Carrington. It is admirably printed and bound, and is provided with a large number of blank leaves for subscribers who wish to keep the record up to date. The work is to be completed in about seven volumes, and will form a most valuable addition to any public or art library.

MESSRS. P. & D. COLNAGHI are showing at their Galleries, in Pall Mall East, a magnificent portrait by Titian, which they have succeeded in getting across the Italian frontier. It represents the half figure of Pietro Aretino, the famous writer, and comes from the Chigi Palace in Rome, where it has remained practically unknown except to a very few students. Messrs. Colnaghi do not remember seeing it until after their purchase of the Botticelli *Madonna*, and it appears to have been

brought forward to take the place of the departed picture on the walls of the private apartments.

It was known to Morelli who describes it as a "Splendide portrait, d'une grande simplicité aussi bien dans la composition que dans l'exécution." Berenson includes it in the list of Titian's works in his "Venetian Painters," and Dr. Bode, who has seen the picture only quite recently, is of opinion that it was painted from life, and from all appearances before the portrait in the Pitti Palace, which is really an idealized portrait, a kind of show picture.

It is said that this particular work is mentioned in a letter of Aretino's to Titian, wherein he complains of having been represented without a certain ornament or medal.



**An Exhibition
of Jordaen's
Pictures to be
held in
Antwerp**

PIETRO ARETINO

Copyright

BY TITIAN

Entered at Stationers' Hall

P. & D. Colnaghi

IN connection with the great fêtes to be held in Belgium this year, an exhibition of Jordaen's paintings will be opened in Antwerp on the 27th of July, when all the best specimens of the master's work, which at present are preserved in the various churches of the country, all the masterpieces which adorn the public museums, all the treasures hidden in private collections, will for once be gathered together and shown to the public. The

Duc d'Arenberg, who possesses some very fine specimens of Jordaen's works, has promised to lend them to Antwerp, and countries other than Belgium have promised to restore to their native land, for the nonce, pictures by this wonderful painter. In addition to the paintings, tapestries composed from the drawings of this

artist will be exhibited also. The exhibition will be open until the 15th of October.

**Exhibition
of Antique
Clocks**

THOSE whose fancy turns to antique clocks of Louis XV., Louis XVI., and Empire periods should pay a visit to the Goldsmiths and Silversmiths Company's premises in Regent Street, where they will find a remarkably fine collection on view. Amongst the most notable is a Royal Blue Porce-

lain Lyre clock with chased ormolu mounts, the dial surrounded with an old paste diamond circle; an all-gilt Empire clock surmounted with beautifully modelled figures emblematic of Love and Friendship, reputed to be by Thirmire, and a very fine specimen of a chariot clock with well modelled chariot and figure and pair of horses in ormolu, on a red marble base. There is also an interesting collection of eighteenth century watchstands.

Notes

IN continuation of the series of portraits of Lady Hamilton commenced in the last number, we this month include three plates after Romney from the collections of the Earl of Wemyss, the Hon. H. C. Gibbs, and Sir Edmund Antrobus, Bart. By an oversight the latter portrait, though described, was omitted from the last number, a portrait in the possession of Lord Iveagh being inserted in its place, though no description was given of it. It is a smaller version of the Lady Hamilton as "St. Cecilia" in the collection of Lord Masham, but has no claim to be described as "St. Cecilia," as there are no musical attributes to the picture such as appear in Lord Masham's version.

The portrait in the possession of the Earl of Wemyss is one of the many portraits of Lady Hamilton without titles. It is illustrated in Maxwell's *Life of Romney*, and has been in the Earl of Wemyss's collection since 1891. Lady Hamilton as "Circe" is a life-size canvas, in the collection of the Hon. H. C. Gibbs, M.A.

CONSIDERABLE interest has for some time past been taken, in this and other countries, in the very thorough and systematic investigations made into what may be termed architectural refinements, by Mr. Goodyear, of the Brooklyn Institute of Fine Arts. As in the middle of the last century Mr. Pennethorne and Mr. Penrose first made known to the architectural and antiquarian world the refinements of the ancient Greek buildings, which are now admitted to be the great principles in the designs of the buildings in which they were employed, Mr. Goodyear claims, as the result of his researches, that similar architectural refinements are present in the early Christian churches of Italy, and indeed in the later mediæval buildings.

To enumerate in detail the varied forms which these particular aids to the beauty of the perspective of a building assume would be here out of place, but it will be sufficient to say what were once thought to be but irregularities or accidents—in detail and plan—are now by Mr. Goodyear's investigations proved to be well thought out aids to the true architectural value of the building.

The collection of photographic enlargements and carefully measured surveys made by Mr. Goodyear have now found a permanent home in the Institute of Fine Arts at Brooklyn, U.S.A., but the directors of this institution have decided to lend them to other countries for exhibition. Part of the collection has lately been on view in Rome, where it has attracted considerable attention.

With a view of acquainting those in this country who are interested in Mr. Goodyear's investigations, the Edinburgh Architectural Association has decided to bring over the whole collection of photographs and

surveys, including the portion lately exhibited in Rome, and hold an exhibition of the same during August and the following two months of this year.

Added interest will be given to the exhibition by the fact that Mr. Goodyear has promised to come over and give his personal views upon his enquiries. At the same time it is hoped that a conference of architects, antiquaries, and others interested may be convened to meet him and discuss the true value of his investigations.

THE editor of this latest annual is an ambitious man to endeavour to compress the sales of a season into one

The Collectors' Annual, 1904 (Elliot Stock 7s. 6d.)

small volume of some 150 pages, 20 of which are blank. If he had succeeded, great praise would have been due to him, but instead he has compiled a volume of practically no utility, arranged in a manner which makes reference to it irritating. Where so much is lacking, it is impossible to point out all the omissions, but a few must be noticed. In the section devoted to pictures, there are no entries at all under the letters A E I J P U or Y. Evidently such works as Etty's *Love's Angling*, sold for £252; J. Pettie's, *His Grace* and *Her Grace*, which realised £525; and Elsley's *Baby's Birthday*, for which £105 was given, are not so worthy of notice as Briggs's portrait of the *Earl of Eldon*, Burgess's *The Coquette*, and Opie's *Flower Girl*, none of which made thirty guineas.

In engravings the same faults are noticeable, the French section being solely confined to proofs after Meissonier; Descourties, Freudeberg, and Janinet find no place in the lists. The orthographical faults in this section, too, are evidence of extremely careless editing. Jacobé is spelt Jacobé; Duterrau, Duterran, and so on *ad infinitum*.

The sections devoted to pottery, silver, and medals, are for some reason arranged under the different auctioneers, so that to refer to any special factory, period, or battle, one needs to make five and sometimes six separate references.

Many of the items are taken from AUCTION SALE PRICES, the monthly supplement of THE CONNOISSEUR, but the transcription is at fault even in some of these items.

Books Received

- Ivories*, by Alfred Maskell, 25s. net; *Raphael*, by A. R. Dryhurst, 2s. 6d. net. (Methuen & Co.)
English Goldsmiths and their Marks, by C. J. Jackson, F.S.A. (Macmillan & Co., Ltd.). 2 gns. net.
London to the Nore, by W. L. and Mrs. Wyllie. (A. & C. Black.). 20s.
The Edwardian Inventories for Bedfordshire, by F. C. Eelas, F.S.A. Scot. (Longmans, Green & Co.). 5s.

Forthcoming Books

MESSRS. CONSTABLE will shortly publish a work by Mr. John Fyvie about *Some Women of Wit and Beauty*. Amongst those included are Mrs. Fitzherbert the unacknowledged wife of George IV., Nelson's Lady Hamilton, and Mrs. Montagu, the famous "Queen of the Bluestockings," Lady Blessington, and the Hon. Mrs. Norton, who is believed to be the real Diana of the Crossways.

ANOTHER book which the same firm have nearly ready is a work on Scarabs, by Mr. Percy E. Newberry, who intends it to be an introduction to the study of Egyptian seals and signet rings. Ten years ago Professor Flinders Petrie's book on *Historical Scarabs* went out of print, and since then nothing has been done to fill its place. In the volume about to be issued Mr. Newberry, whose services to Egyptology are well known, endeavours to do so.

MR. HEINEMANN announces a *livre de luxe* on the Royal collection of paintings at Buckingham Palace and Windsor Castle, many of which have never before been reproduced. It will be issued in two volumes, the first containing the collection at Buckingham Palace, this Autumn; the second that at Windsor Castle, next Spring. The reproduction of the work has been entrusted to the Fine Arts Publishing Company, who produced the engravings published by Mr. Heinemann last year under the title of *Great Masters*. The present publication is done by order of the Lord Chamberlain, and with the express sanction and approval of His Majesty King Edward VII. The edition is limited in number, and Mr. Lionel Cust, surveyor of the King's pictures and works of art, will contribute a descriptive text.

MESSRS. GOUPI & Co. are issuing a sumptuous work by M. Maurice Hamel, entitled *Corot and his Work*. One hundred of Corot's most famous canvases will be reproduced together with a portrait of the artist. The whole work will be issued to subscribers in portfolio, the edition being limited to 1,000 copies.

THE fifth volume of the Dickinson Art Library is to be a sumptuous work in three quarto volumes, on *French Art from Watteau to Prud'hon*, edited by J. J. Foster, F.S.A., illustrated by a great number of fine photogravure plates from pictures in the collections of His Majesty the King, H.I.M. The German Emperor, and others; and from the principal public galleries of Europe, representing the finest work of the principal painters of the eighteenth century in France.

Several books dealing with individual artists belonging to this period have appeared from time to time, but in very few of them has any attempt been made to present the school as a whole. Recognising this, the publishers have been at much labour and expense to prepare this work, which is comprehensive in its scope, and illustrated by the most perfect modern methods of illustration.

In the choice of illustrations, great pains have been taken to select characteristic works of the principal artists of the ninety years, or thereabouts, which elapsed between the last days of Louis XIV. and the outbreak of the French Revolution. This principle of selection inevitably entails the inclusion of some examples which are familiar, but it does not follow that because a picture has been before reproduced, it has been, at the same time, adequately rendered. This *desideratum*, of fidelity to the original, has been carefully kept in view in the illustrations, amongst which, owing to their large number, it has been possible to include many that are by no means well known.

The extent of the field to be traversed in the treatment of the whole subject of this work may be gathered from the mention of such names as Largillière, Watteau, Nattier, Lancret, Pater, Chardin, Boucher, Drouais, Greuze, Fragonard, Debucourt, Mme. Vigée Le Brun, Prud'hon, and Boilly.

The three volumes, which will be appropriately bound, will contain some 150 examples of the art of the masters treated of, reproduced in photogravure.

It is anticipated that Volume I. will be published not later than October 30th next; Volume II. during the Spring of next year, and Volume III. in the following Autumn.

The edition will be limited to 460 copies for the United Kingdom.





LADY HAMILTON. BY ROMNEY

From the original painting

By kind permission of the Owner, Sir Edmund Antrobus, Bart.



Two picture sales of a totally different character, but each of very high interest in its way, mark the auction annals of June. In both cases high prices were realised, and several "records" obtained.



The first of these two sales comprised the highly interesting pictures of the early English school and works of old masters, the property of Lord

Tweedmouth, and from various other sources, the day's sale of 116 lots producing a total of £67,818 16s., to which Lord Tweedmouth's 52 lots contributed £49,548 12s. The Tweedmouth Raeburns formed, perhaps, the most interesting feature of the sale, realising as they for the most part did, prices not only far in advance of any previously recorded, but greatly in excess of what had been anticipated. The portrait of the artist's wife, *Lady Raeburn*, in white and brown dress and white head-dress, seated in a landscape with her arms folded on her lap, 58 in. by 44 in., brought 8,700 gns., as against 950 gns., 610 gns., and 810 gns. paid for it in 1877, 1878, and 1887 respectively. The portrait of the artist himself, in dark coat with roll collar, yellow vest, and white stock, left hand raised to his chin, 35 in. by 27 in., was bought for the National Gallery of Scotland for 4,500 gns.; at the artist's sale in 1877, and again at Sir William P. Andrew's sale in 1887, it realized 510 gns. The portrait of *Mrs. Oswald* of Auchincruive, the inspirer of Burns's ballad, "Wat ye wha's in yon toun?" in white dress open at the neck, gold ear-rings, 29½ in. by 24½ in., sold for 3,600 gns.; in 1887, it was bought for 200 gns. A portrait of *Sir Walter Scott* when a young man, in brown coat with pink vest and white stock, 29 in. by 24 in., 1,000 gns.; this portrait was at one time in the possession of Campbell the poet, and at the Russell sale in 1884 sold for 150 gns. The portrait of the *Hon. Mrs. King*

of Duniva, in grey dress with black lace fichu and a flowered cloak around her arms, 29 in. by 24 in., 760 gns.; portrait of *Henry Mackenzie* of Auchendinny, author of "The Man of Feeling," 24 in. by 24 in., 220 gns.; and *David Haliburton* of Bushey, in brown coat and vest, 23½ in. by 19½ in., 200 gns.

A record price was realised by Lord Tweedmouth's only example of George Morland, *Dancing Dogs*, 28½ in. by 24 in., engraved by T. Gaugain, 4,000 gns. Three curious pictures by Henry Morland, father of the more famous George, *Ironing*, *Washing*, and *Churning*, each 30 in. by 25 in., sold for 480 gns., 350 gns., and 200 gns. respectively. Another record was obtained for W. Hogarth's *Assembly at Wanstead House*, 25 in. by 29½ in., an interior with 26 small whole length portraits, painted for Lord Castlemain in 1728, 2,750 gns. Two family portraits, each 29 in. by 24½ in., by J. Hoppner, a lady in white dress with blue sash and long gloves, 3,750 gns., and a gentleman in brown coat with white stock, 105 gns. Sir E. Landseer, *The Forest in October*, pastel, 60 in. by 112 in., 720 gns.; G. F. Watts, portrait of *Russell Gurney*, Recorder of London, in dark dress with lace cravat, 25½ in. by 20½ in., 550 gns.; this was acquired in 1887 for 265 gns.; R. Cosway and W. Hodges, *Mrs. Cosway* in white dress, seated at the window of her breakfast room in Pall Mall, with the King's Procession to open Parliament passing along the Mall, on panel, 32 in. by 46 in., engraved by W. Birch, 1789, 510 gns.; Allan Ramsay, the daughters of the artist, afterwards Mrs. Malcolm and Lady Campbell, when young children, 17 in. by 14 in., 120 gns.; Four catalogued as by Sir J. Reynolds, *Countess of Bellamont*, whole length standing in a landscape, in lilac dress trimmed with ermine and knots of gold braid, 94½ in. by 63½ in., painted in 1778 for 150 gns., and sold in 1875 for £2,520, now realised 6,600 gns.; *Simplicity*, one of the several versions of the portrait of Theophila Gwatkin, in white dress with blue sash, 30 in. by 25 in., 2,000 gns.—in the W. Russell sale in 1884 this realized 160 gns.; and *Miss Anne Dutton*, afterwards Mrs. Blackwell, in white dress with blue sash,

embroidered with gold, 50 in. by 40 in., 1,800 gns.; and *Col. Coussmaker* (not Viscount Ligonier as catalogued), in military uniform standing in a landscape, 24 in. by 18 in., a sketch for the large picture, 440 gns.: this was also acquired in 1884 for £22; G. Stubbs, portrait of *Josiah Wedgwood*, in grey dress, mounted on a white horse in a landscape, 1782, painted on a plaque of Wedgwood, oval, 36½ in. by 27½ in., 520 gns.; and a gyrfalcon, on panel, 32½ in. by 39½ in., 1780, 290 gns.; A. Canaletto, *The Piazza of St. Mark's, Venice*, with numerous figures, 51 in. by 51 in., 460 gns.; M. Hondcoeter, a cock and hen with ducks and ducklings near a pond in the foreground, signed and dated 1681, 47 in. by 56 in., 780 gns.; and I. Moucheron and N. Verkolje, a grand landscape with a classical temple on the right, 132 in. by 142 in., 160 gns.

The second portion of the day's sale included the much "boomed" and much "documented" portrait (of very indifferent quality as a work of art) of *Robert Burns*, by Alexander Nasmyth, in green coat with buff vest striped with green, 15½ in. by 11 in., and this is understood not to have reached the reserve price at 1,600 gns. Two were the property of Earl Sondes—Sir J. Reynolds, portrait of *Lady Waldegrave*, in grey silk dress with crimson silk cord sash, 36 in. by 28 in., a version of the Nuneham portrait, 1,270 gns.; and a portrait of *Miss Milles*, ascribed to Reynolds, but probably by F. Cotes, in white silk dress, blue and gold sash, a bouquet of flowers in her left hand, 50 in. by 40 in., 660 gns. The property of the late Mr. Aubrey Cartwright, of Edgcote, Banbury, included four portraits catalogued as by Sir J. Reynolds, *Mrs. Elizabeth Chauncy*, in plum-coloured dress with white lace ruffles and black fichu, 50 in. by 40 in., 480 gns.; *Richard Chauncy*, in brown dress with white stock, lace ruffles, and powdered wig, 50 in. by 40 in., 105 gns.; *William Henry Chauncy*, in brown dress with white stock and wig, in an oval, 30 in. by 25 in., 105 gns.; and a portrait of the artist, in red coat with white stock and black hat, on panel, 17 in. by 14 in., 310 gns. There were also the following: R. L. Tournières, portrait of a *French Nobleman*, in rich brown dress with crimson cloak, 50½ in. by 38 in., 600 gns.; several interesting drawings by J. Downman, including portraits of *Mrs. Hunter*, wife of John Hunter, in white dress and large lace cap, oval, 8 in. by 6½ in., 115 gns.; and *Mrs. Downman* (née Charlotte Goodsend), wife of Francis Downman, Attorney, in white dress and large lace cap, black riband round her neck, oval, 8 in. by 6½ in., 120 gns.; N. Maes, portrait of a gentleman, in brown dress with white sleeves and collar, 35 in. by 27½ in., 720 gns.; Sir W. Beechey, portrait of *George III.*, in dark coat, with the Star of the Garter, 30 in. by 22½ in., 360 gns.; two by J. Opie, *The Cornish Girl*, portrait of a girl in dark dress, holding in left hand a gold chain which is round her neck, 30 in. by 25 in., 460 gns.; and portrait of *Lady Garrow*, wife of Sir William Garrow, in dark dress with white muslin at the neck and on the sleeves, 29 in. by 24 in., 830 gns.; J. Ruysdael, *A Woody Landscape*, with a peasant and dogs on a sandy road, on panel, 26 in. by 34 in., 560 gns.;

Sir H. Raeburn, portrait of *Anna Maria*, wife of the first Earl of Minto, in dark dress with white kerchief round her neck, 29 in. by 24½ in., 1,550 gns.—this portrait was the property of Mr. William Gerald Elliott; and J. Hoppner, portrait of a lady, in white dress with black lace shawl thrown over her left arm, 30 in. by 25 in., 5,800 gns.—this was sold by order of the executors of the late Mrs. Eugene Collins, of 38, Porchester Terrace, W.

On June 17th Messrs. Christie's sale included the ancient and modern pictures of Major Corbett Winder, of Vaynor Park, Berriew, and various other properties. A total of £6,973 11s. 6d. was realised by 149 lots, of which the more important were: G. Berkheyden, *The Stadhuis, Amsterdam*, with numerous figures, signed and dated 1690, 20 in. by 24 in., 195 gns.; J. Downman, portrait of *Lady Gordon* in pink and white dress, with large white head-dress, powdered hair, seated before a spinet, 1786, 14½ in. by 10 in., 260 gns.; J. M. W. Turner, *The Theatre at Myra*, 9 in. by 17½ in., 160 gns.; T. Gainsborough, portrait of *Lady Knighton*, wife of Sir William Knighton, in blue dress, with pearl necklace, 30 in. by 25 in., 310 gns.; G. Romney, portrait of *Lady Hamilton* in white dress, resting a book upon her knees, 28 in. by 22½ in., 720 gns.; Watteau, portrait of *Madame la Maréchale de Luxembourg*, seated in a garden, on panel 10 in. by 12 in., 580 gns.; F. Hals, portrait of a gentleman in black dress with white ruff, holding his hat in his left hand, 44 in. by 33 in., 280 gns.; and Sir H. Raeburn, portrait of *Sir William Forbes of Pitsligo*, 7th Bart., in grey dress with white stock, 30 in. by 25 in., 350 gns.

The second great sale of the month comprised the important collection of modern pictures and water-colour drawings of the late Mr. Charles J. Galloway, of Thorneyholme, Knutsford, Cheshire, the three days' sale (June 24th, 26th, and 27th) of the whole collection of 422 lots realising £23,281 15s. 6d. The chief feature of this very interesting sale was its unique series of 111 pictures and drawings by Mr. E. J. Gregory, R.A., and the various examples of note distributed over the three days' sale may be here grouped together. Pictures: *Boulter's Lock, Sunday Afternoon*, 83½ in. by 56 in., Royal Academy, 1897, 770 gns.; *Dawn*, 59 in. by 44 in., 1876, 340 gns.; portrait of the artist in fancy costume, 21½ in. by 15½ in., 1888, 110 gns.; *Intruders*, 34½ in. by 20 in., Royal Academy, 1884, 280 gns.; *Marooned*, 15½ in. by 22 in., Royal Academy 1887, 280 gns.; *The Grand Canal, Venice*, 14½ in. by 25 in., 130 gns.; *The Captive*, 23½ in. by 19½ in., 130 gns.; and *Boulter's Lock*, on panel, 12 in. by 20 in., 62 gns. Water-colour drawings (nearly all of which were originally exhibited at the Royal Institute of Painters in Water Colours): *Last Touches*, 22½ in. by 16½ in., 1881, 80 gns.; *A Look at the Model*, 10 in. by 14½ in., 130 gns.; *Fanny Bunter*, in "New Men and Old Acres," 14 in. by 10½ in., 1890, 140 gns.; *A Stitch in Time*, 13½ in. by 10½ in., 105 gns.; *First Act of a Comedy: The Student's Visitor*, 14½ in. by 10½ in., Royal Academy, 1878, 175 gns.; *Après*, 16½ in. by 11 in., 1900, 400 gns.; *In the Dumps, or On the Nursery Stairs*, 13½ in. by 10 in., 125 gns.; *Saint George*, 25½ in. by 22 in., 150 gns.; *A Young Botanist, or Little Psyche*, 15 in. by 19 in., 1895, 280 gns.; *Boulter's*

In the Sale Room

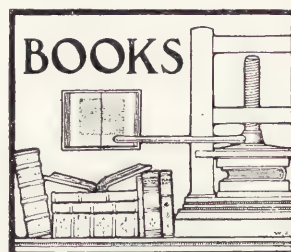
Lock, 11½ in. by 15¾ in., 140 gns.; *Overtures for Peace*, 5½ in. by 8½ in., Royal Academy 1885, 100 gns.; *Hide and Seek*, 14½ in. by 10½, 1893, 125 gns.; *Butterflies*, 15½ in. circle, 1897, 130 gns.; *The Standard Bearer*, 8½ in. by 5½ in., 1878, 65 gns.; *Aesthetic Amenity*, 6½ in. by 5 in., 1889, 86 gns.; *The Doom of the Ditch-Flowers*, 14½ in. by 10½ in., exhibited at the Royal Academy, 1901, under the title of *The Miller's Croft*, 95 gns.; *Head of a Girl*, 7¾ in. by 6½ in., 1895, study for the picture of *Ophelia*, 88 gns.; *Peven Point*, 10½ in. by 14¾ in., 1892, 80 gns.; and *Newton Cottage, Swanage*, 10½ in. by 14 in., 1892, 42 gns.

The pictures by artists of the English school, taken in the order of sale, included the following: Sir E. Burne-Jones, *A Sacrifice to Hymen*, 10½ in. by 14 in., painted in 1875, 200 gns.; this was acquired for the Birmingham Art Gallery; six by G. Clausen, A.R.A., including *Harvest: Tying the Sheaves*, 32 in. by 28 in., 1902, 230 gns., and *An Offering*, 17½ in. by 11½ in., 1879, 100 gns.; D. Cox, *Rhyl Sands*, 17½ in. by 24½ in., the original sketch for the large picture at Birmingham, 110 gns.; Mark Fisher, *On the Cam*, 46½ in. by 70 in., Royal Academy, 1876, 85 gns.; four by H. H. La Thangue, including *In a Cottage Garden, or The Sawing Horse*, 45 in. by 34½ in., Royal Academy 1896, 180 gns., and *Clearing the Orchard*, 39½ in. by 33 in., Royal Academy 1895, 190 gns.; Erskine Nicol, *A View in Tipperary*, 15½ in. by 28½ in., 1854, 190 gns.; Edward Stott, *The Golden Moon*, 28 in. by 39 in., 155 gns.; J. W. Waterhouse, *Dolce far Niente*, 18½ in. by 13½ in., 1879, 170 gns.; five by G. F. Watts, *Love and Death*, 59½ in. by 29½ in., 1875, 1,350 gns.; *The Dove that Returned Not*, 68½ in. by 28 in., Royal Academy, 1877, 580 gns.; *The Rider on the Red Horse*, 25½ in. by 20 in., 190 gns.; *Eve Tempted*, 22 in. by 11 in., 200 gns., and *Rain Passing Away*, 42 in. by 18½ in., 260 gns. The water-colour drawings by English artists included: Sam Brough, *The Return from Hunting*, 14½ in. by 19¾ in., 1865, 86 gns.; C. Green, *A Country Circus*, 20½ in. by 29 in., 1876, 72 gns.; Sir J. D. Linton, *Off Guard*, 22½ in. by 43½ in., 1875, 85 gns.; R. W. Macbeth, *A Lullaby*, 5½ in. by 4½ in., 62 gns.; and G. J. Pinwell, *The Old Clock*, 7 in. by 5½ in., 1865, 60 gns.

Pictures by artists of continental schools formed a small but important feature of the sale, the more noteworthy being two by J. B. C. Corot, *The Edge of a Wood*, with a peasant woman, a view of buildings on the right, 17½ in. by 21 in., 1,300 gns.; and *A River Scene*, with a man fishing out of a punt, 19 in. by 23 in., 550 gns.; nine by H. Fantin-Latour, including *Roses in a Glass Vase*, 17½ in. by 16½ in., 1876; *Dahlias in a Green Vase, Grapes and Peaches*, 19½ in. by 18½ in., 1868, 360 gns.; *Roses in a Glass Vase and a Spray of Roses on a Table*, 17½ in. by 14½ in., 1877, 200 gns.; *A Bunch of Stocks*, 16½ in. by 18½ in., 1877, 300 gns.; *The Bather*, 14 in. by 11½ in., 135 gns.; and *White Roses and Grapes*, 13 in. by 18 in., 1876, 240 gns.; J. B. Greuze, *Head of a Girl*, in white muslin dress with yellow bow and blue ribbons in her hair, 18 in. by 14½ in., 290 gns.; L. L. Hermitte, *The Fish Market, St. Malo*, 15 in. by 22 in., 540 gns.; and C. Troyon, *A Forest Glade*, with a shepherd boy and sheep, two cows in the distance,

15½ in. by 12 in., 350 gns.—at the S. W. Barker sale, in 1875, this realised 160 gns.; J. Lepine, *Montmartre*, 17½ in. by 12½ in., 90 gns. A water-colour drawing by H. G. E. Degas, *The Ballet*, a fan mount, sold for 260 gns.

JUNE opened with a miscellaneous but important sale, held by Messrs. Sotheby on the first and two following days, the total amount realised being nearly



£6,000. A considerable proportion of this large sum was obtained for autograph manuscripts—letters chiefly, which are hardly within the scope of the remarks to which this column is usually devoted.

Some manuscripts are, of course, "books" pure and simple, while others, especially those which have seen the light in printed form, may be placed with every confidence in the same category, for they are frequently literary memorials of the greatest interest, and take their place side by side with those printed versions of which they are the origin. A comparison may, and often does, show the working of the author's mind. Every alteration and amendment is, in the case of a classic, a matter of vital importance, and there are plenty of collectors and students of literature who desire nothing better than leisure to follow their favourite author from one step to another, halting where he halted, retracing with him his way, if need be, and entering, so far as is possible, into his aspirations and thoughts. A comparison between his manuscript and his book, as printed, often opens up a vista of what might have been and is, and the two are, or should be, inseparable. Autograph letters are in a different position, so different that they are usually regarded from another aspect, though they may, of course, be eminently literary on occasion.

One of the first books to attract special attention at this sale was a copy of the original edition of Fitzgerald's translation of the *Rubáiyát of Omar Khayyám*, an author who is sometimes, though improperly, called "The Tent-maker." This book which has, since Fitzgerald's day, been parodied, paraphrased and translated *ad nauseam*, was first published by Quaritch in 1859, though apparently without success. It seems strange that this copy should realise as much as £46 (wrappers), when a dozen years ago it would certainly have brought no more than £6, and forty years ago no more than a few pence. The *Rubáiyát* went begging for a decade after it was published, and many an example, more or less clean, and in its original brown wrapper, has been picked up for a mere trifle, just as many another waif has been rescued from the street stalls before and since; perhaps not even the purchaser could tell why. Nothing is appreciated at its true worth which is not universally acknowledged as being excellent in its way. A partial recognition will not

suffice. For anything we know, the stalls of Farringdon Street and the New Cut may harbour many a book and pamphlet which in the days to come will only be purchased at a price.

One of the books sold on this occasion has not been seen in the auction rooms for many years. This was the Countess of Pembroke's *Tragedie of Anthony*, 1595, and with it *A Discourse of Life and Death*, written in French by Phil Mornay, and translated into English by the Countess, 1600, both these pieces being in one volume. The former may possibly have been taken by Shakespeare as a model for *Antony and Cleopatra*, which though first printed in the folio of 1623, is known to have been written prior to 1610. The Duke of Roxburghe had it in his celebrated collection, and at his sale in 1812 it realised as much as £6 10s., more than was then obtained for several of the Shakespearian quartos. The two pieces above named now brought no less than £560 (original limp vellum), a sum which testifies, if indeed any testimony be needed, to the immense reputation enjoyed by the older English classics. Mary Sidney, Countess of Pembroke, was, of course, the sister of the celebrated Sir Philip Sidney, author of the *Arcadia*, *Astrophel and Stella*, and many other works which place him in the first rank of old English authors.

William Blake was represented by three books, one of them, *The Marriage of Heaven and Hell*, being the identical copy that realised £260 at the Earl of Crewe's sale in 1903. It now brought £150, while *The Visions of the Daughters of Albion* made £105 (Earl of Crewe, £122), and *The Book of Thel*, £67 (*ibid.*, £77). The first named piece comprised text and designs on 27 plates, coloured, the *Visions* having six leaves, printed in colours on both sides of the page, the frontispiece being without text. Among other books dispersed at this important sale we notice Roger Williams's *Key into the Language of America*, 1643, 12mo, which realised £50 (original sheep). In 1898 a copy in calf gilt brought £51. This is an exceedingly scarce little book, written by the founder of Providence, Rhode Island. Thackeray's *Lectures on English Humourists*, Lecture II., Congreve and Addison, a manuscript of 58 leaves, written by Miss Treelock, with corrections in Thackeray's hand, made £115; and a richly illuminated manuscript of the 14th century, entitled *Festivitates Sanctorum*, £510. This was on thin vellum (about 8 in. by 5½ in.), finely written in Gothic letters by an Anglo-French scribe. Every page was decorated with illuminated initials and capitals, and there were in addition 31 small but highly finished painted miniatures. The binding was modern velvet, set with pearls, turquoises, rubies, and emeralds. This manuscript came from the library of the Chateau de Mello.

During the first days of June, Messrs. Hodgson also disposed of a number of noticeable books, among them some remarkable uncut copies of the works of Waller, Pope, Addison, and other celebrated writers. In passing, we may remark that Mrs. Frankau's *Eighteenth Century Colour Prints*, 1900, Atlas 4to, has now dropped to £9 5s. (cloth). This was a coloured copy, and the fall from £17 5s. (October, 1902) is very marked. All

modern art books are, however, in much the same position, a great deal of the interest they once possessed having apparently departed. The real importance of this sale was confined to the uncut copies previously mentioned. They were as follows: Waller's *Poem on St. James's Park*, 1661, £32; Dryden's *To My Lord Chancellor*, 1662, £19 10s.; Andrew Marvell's *Collection of Poems on Affairs of State*, 1689, £5 10s.; Congreve's *The Birth of the Muse*, 1698, £14; Pope's *Windsor Forest*, 1713, £40; and the same author's *Court Poems*, 1706 (should be 1716), £15. *Of the Knowledge and Character of Men*, 1733, sold for £5 10s.; *Of the Use of Riches*, 1732, for £15, and Addison's *The Campaign*, 1705, for £15. It must be understood that each of these pamphlets was stitched and absolutely "uncut," i.e., it had its edges quite untrimmed. In that state these pieces are, one and all, very seldom met with. In the vast majority of cases two or more would have been bound together in leather, and the binder would, as a matter of course, have cut part of the margins away. As an example of the difference in price that not infrequently exists between a cut and an uncut copy of the same work, it may be mentioned that had *The Campaign* above mentioned passed under the guillotine, it could hardly have realized more than about £4.

Messrs. Puttick & Simpson's sale on the 7th and 8th of June contained little of interest, and our remarks may be confined to four original manuscript novels by Ainsworth, which realised £35 10s. These were: *Tower Hill*, *The South Sea Bubble*, *The Flitch of Bacon*, and *Chetwynd Calverley*. They are worth mentioning for future reference, though not in themselves of any great importance. Messrs. Sotheby's sale of the 15th and two following days of June may also be dismissed in a very few words, many of the books being sold in "parcels," while others were of little account. Cockayne's *Complete Peerage*, 8 vols., 1887-98, brought £25 10s. (half morocco), a close price; and the *Dictionary of National Biography*, 67 vols., 1885-1901, £48 (half morocco). We now come to the large, and from one point of view, very important library of Mr. Joseph Knight, well known as the Editor of *Notes and Queries*, which occupied six days in the selling.

Anyone who glanced through the bulky catalogue of what was described as the third portion of Mr. Knight's library could not help being struck with the diversified character of the books contained in it. It was, in fact, a first-class reference library, such as at one time every book lover aspired to, but which in these days of curiosity hunting takes merely a secondary place. It used to be thought that the value of a library depended upon its capability to answer questions that might be addressed to it, and the more questions it could answer, the greater its efficiency. All libraries were formed upon this principle at one time, and not a few have been thrown open by their owners to the world at large, under proper restrictions of course. There is not, perhaps, the same necessity to do this now, for books are more widely distributed, and municipal libraries are the rule rather than the exception. Still, it is curious that books of real, everyday utility should be subordinated to others which

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are perhaps never read and only displayed, and that with bated breath, very occasionally. It is so, however, and no one who knows the facts need be surprised that Mr. Knight's fine collection, gathered together with years of toil and unusual knowledge, should have realised but half the cost of a single copy of the Mazarin Bible or of Fust and Schœffer's Psalter. The first two days' sale, comprising some 660 lots in the catalogue and four or five times that number of volumes, brought no more than £714. All through the catalogue, books are seen stacked in "parcels," utility counting apparently for little. The whole collection, consisting of at least 20,000 volumes, realised but £2,155.

There were some expensive books in the collection, but not many. The first or Aldine edition of the *Comœdiæ* of Aristophanes, 1498, small folio, brought £18 10s. (russia gilt); the first edition of Lord Bacon's "Opera," *Jo Haviland*, 1623, small folio, containing the original issue of *De Augmentis*, £64; and Sir John Suckling's *Fragmenta Aurea*, also the first edition, 1646, 8vo, £15 (morocco extra). *The Stage in the Year 1900*, a souvenir, containing a collection of photogravure plates portraying the leading players and playwrights of the day and a history of the stage during the Victorian era, by Mr. Knight, 1901, 4to, realised the small sum of 29s., despite the fact that only 300 copies were printed. In fact, to go through the catalogue would be a melancholy task, leading to the inevitable conclusion that book-collectors are attracted by scarcity, and care little or nothing for any book which is not excessively difficult to procure.

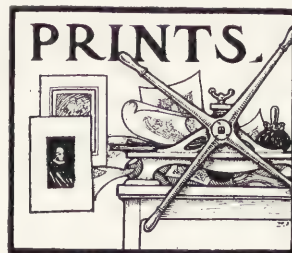
Messrs. Hodgson's sale of June 21st and two following days contained many good books, in fact, this seems to have been the best sale held by that firm during the season, which at the time of writing is fast drawing to its close. The first issue of the first edition of Sir John Denham's *Cooper's Hill*, 1642, small 4to, made £20 (uncut), Lewis Evans's *Analysis of a General Map*, relating to the British Colonies in America, printed by Benjamin Franklin at Philadelphia in 1755, £13 10s. (unbound), the four parts, all first editions, of Pope's *Essay on Man*, 1733-34, with the same author's *Universal Prayer*, 1738, all in folio, £19 10s. (unbound), and 13 volumes of the *London Gazette* from the commencement as the *Oxford Gazette* on November 7th, 1665, to 1707, £28 10s. (old calf). These were good prices, but we cannot understand why *Keats's Poetical Works*, 1868, with many marginal notes in pencil by Dante Gabriel Rossetti, did not realise more than £8 5s. This was a most interesting little volume, necessarily unique, and deserved a better fate.

On June 21st Mr. J. C. Stevens sold one of those collections of works on Natural History for which his rooms have become, in a measure, celebrated. The catalogue was a small one, and many of the books were massed together in "parcels," though others were of considerable importance. Lord Lilford's *Birds of Great Britain*, 7 vols., 1891-97, made £50 (half morocco), as against £44 realized for a somewhat stained copy at Sotheby's on the second of June. The *Catalogue of the*

Birds in the British Museum, vols. 1 to 27 (the 26th volume missing), brought £34 10s., and a set of *The Ibis*, 1859 to 1897, 38 vols. and index, £57 (half calf). Dresser's *Birds of Europe* with the supplement, 9 vols., 1871-96, is another of those works of the same class which always sells well. On this occasion it realized £52 (half morocco), while Gray's *General of Birds*, 3 vols., 1849, sold for £15 (*ibid.*). The books in this sale had been gathered together from various sources, some of them forming part of the Library of the late Sir John Campbell Orde, of Kilmorey.

Other sales were held during June, but they were not important, with one exception, and as that was continued during July it necessarily has to stand over. Just before the close of every season the auctioneers are invariably busy. The object is, of course, to make a clean sweep of all the commissions on hand, so as to avoid carrying over any appreciable number to the new season commencing in October; and the broom generally sweeps clean. Books of all kinds—good, bad, but, for the most part, indifferent—are massed together and sold at prices that do not contrast well with those obtained earlier in the year. The close of every year may be regarded as the bookman's paradise. It might even pay to buy books then and sell them in the very same rooms during March or April the following year. The prospect looks alluring to those who wish to make money, but, unfortunately, there are factors to be taken into consideration. The interest on the sunk capital counts for something, and the auctioneer's commission of twelve-and-a-half per cent. for more. A margin of at least fifteen per cent. would have to be allowed, and to get rich by this seemingly easy process is undoubtedly problematical.

THE sales of engravings held during June could in no way compare with those held in the preceding month, no single print realising £150.



At Christie's on the 6th was dispersed a large collection of old sporting prints, chiefly in colour, including examples after such masters as Pollard, Alken, and Wolstenholme. Prices, however, were unim-

portant, the most notable being £38 17s. given for a set of eight Hunting Subjects in colours, after W. P. Hodges, by H. Alken. At the same sale *Guinea Pigs*; and *Dancing Dogs*, after Morland, by Gauguin, printed in colours, went for £94 10s.

On the 19th, at Sotheby's rooms, was sold a complete set of plates from the Liber Studiorum, there being in most cases a copy of the etching and a first state impression of each plate. In all the collection consisted of 111 items, which produced a total of £746. The chief item was a first state impression of the *Peat Bog, Scotland*, engraved by Clint, after Turner, which made £35.

The collection of prints formed by the Comte S. Ch—, which appeared at Christie's on the 21st, were for the most part in very fine condition, but, despite this fact, the prices obtained were by no means remarkable. A fine copy of Trumbull's full length portrait of George Washington, by Valentine Green, finely printed in colours, was secured for £105; *Princess Mary*, after Buck, by Wright and Ziegler, also printed in colours, made £52 10s.; a coloured copy of Young's plate of *Lady Charlotte Greville*, after Hoppner, went for £115 10s.; and £131 15s. purchased a copy of that well-known colour-print, *An Airing in Hyde Park*, after E. Dayes, by T. Gauguin. A pair of Gauguin's prints, after Morland—*Guinea Pigs*; and *Dancing Dogs*—also appeared at this sale, going for £136 10s. There are still to be mentioned three of the *Cries of London*, after Wheatley; *Duke Cherries*, by A. Cardon; *Sweet China Oranges*, by L. Schiavonetti; and *Old Chairs to Mend*, by Vendramini, all finely printed in colours, which realized £42 6s., £47 5s., and £43 1s. respectively.

From another source there was sold the set of twelve *Months*, after Hamilton, by Bartolozzi & Gardiner, printed in colours, which realized £162 15s.

A complete set of thirteen *Cries of London* with full margins and the original title-page, three in brown and the rest in black, appeared at Sotheby's on the 23rd, for which £90 was obtained.

Some etchings by J. McNeil Whistler were sold at Knight, Frank and Rutley's rooms early in June, the six etchings producing £109 4s. A first state of *The Kitchen* made 30 gns., and a similar state of *The Limeburner* went for 50 gns. This last etching bore a pencil inscription, "For Mother, from J. Whistler."

One other sale remains to be recorded, which was held by Messrs. Sotheby on the 27th and 28th. The whole of the first day was occupied with the sale of about 1,400 views and portraits formed during the early part of the 19th century for the purpose of illustrating Pennant's *History of London*, which, sold in 187 lots, produced about £550. The chief item on the second day was a mezzotint of *Mrs. Sheridan* as St. Cecilia, by W. Dickinson, after Reynolds, which was knocked down for £100. It was a proof before letters, mounted on canvas and slightly torn.

AFTER holding two silver sales of ordinary interest on the 7th and 22nd, Christie's brought their June sales to a



close with the disposal of a remarkable collection of early English silver from various sources, including a set of twelve Charles I. Apostle spoons, the property of the late Rev. B. P. Symons, D.D., Warden of Wadham College, Oxford, on the 28th.

From the commencement prices were good, one of the first few items, a small Charles II. bowl, dated 1671, maker's mark M, with a

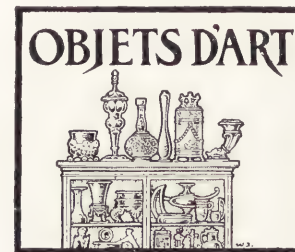
mullet below in heart-shaped shield, 1 oz. 16 dwt., making £15 10s. an oz. Then followed a dozen important lots, all of which made £5 an oz. or more. The chief of these were a Queen Anne plain cupping bowl, Glasgow hall mark, with maker's mark F.B. with mullet below, 6 oz. 12 dwt., £7 an oz.; Charles II. plain tumbler cup, 1681, 7 oz., £10 an oz.; trencher salt of the same period, 1671, maker's mark T.W., 2 oz. 19 dwt., £15 5s. an oz.; pair of Queen Anne salts by Nathaniel Locke, 1710, 4 oz. 10 dwt., £8 5s. an oz.; Commonwealth plain tankard, 1659, by Anthony Fickettes, 24 oz. 11 dwt., £12 an oz.; and a Charles I. plain goblet, 1631, maker's mark W.S., 9 oz. 16 dwt., £16 15s. an oz.

Of the lots sold all at, the most notable was a pair of Elizabethan rose-water flagons and covers, entirely gilt, dated 1597, of a combined weight of 71 oz. 16 dwt. From an opening bid of £500 they produced an exciting contest, eventually being knocked down for £3,500. Some years previously they were acquired for £470. The next item of importance was a James II. two-handled cup and cover, 1685, by Benjamin Pyne, 98 oz. 3 dwt. It realized £1,200, and was somewhat similar to a cup sold last month at the same rooms for £1,800. Other items sold all at were a Henry VIII. chalice and paten, 1518, 16 oz. 2 dwt., £900; a mazer bowl of the same period, of maple wood, mounted with a broad silver gilt lip, the mounts consisting of about 3 oz. of silver, £500; and an Elizabethan tigerware flagon, probably by Henry Colley, 1588, £350.

There were also sold about 36 Apostle and other spoons. A set of twelve Charles I. Apostle spoons, 1637, unfortunately lacking the St. Matthew spoon, made £810; a set of four spoons of the same period: The Master, St. Bartholomew, St. Thomas, and St. John, dated 1630, went for £145; and a James I. spoon, entirely gilt, with a figure of St. John, 1607, realised £34.

At a sale held by Mr. W. B. Hill, at Southampton, on the 16th, a James II. porringer, 12 oz. in weight, realised £7 17s. 6d. an oz.

THE sales of furniture, porcelain, and objects of art generally, held during June, though not approaching the Huth and other dispersals in May, commenced well with the sale of the porcelain and objects of vertu of his Grace the late Duke of Buckingham and Chandos, removed from Stowe, and the old Chinese porcelain, the property of Mr. John Gabbitas, the whilom owner of the famous Biberon.



The first item of note was a set of three old Chinese oviform fluted vases, with black ground enamelled in famille verte and famille rose, mounted with ormolu handles, rims, and plinths of English work of the early 19th century, which realised £997 10s. Several fine miniatures followed this lot, one by J. Oliver, of Anne of Denmark, Queen of King James I., in gouache going

In the Sale Room

for £504, and two of the Duke of Buckingham, by Cosway and Engleheart, making £493 10s. and £162 15s. respectively.

Between the sale of the objects from Stowe and the Gabbittas porcelain were sold a dozen lots from an unknown source, all of which were remarkable for their fine quality. The chief lots were a Louis XV. oblong gold snuff-box, made by J. P. Ducrollay, Paris, 1760, which made £1,400; a Chelsea vase, shaped as a beaker, 22½ in. high, marked in gold with an anchor and I., for which £924 was given; an old Sèvres oviform vase gilt by Vincent, 19 in. high, the companion to which is in the Wallace collection, which was knocked down for £700, and a pair of old Chinese cylindrical vases, with crimson ground, one of which was imperfect, realised £950. After these prices the sums given for the Gabbittas porcelain seemed unimportant, the highest priced lot being a *famille verte* bottle enamelled with chrysanthemums, 17 in. high, which fell to a bid of £315.

Some more items from the inexhaustible Hawkins collection were sold on the 15th and 16th, the 226 lots producing £12,550. Already this remarkable collection has realised over £200,000, and rumour says that there is still more to be sold. To enumerate the numerous miniatures and snuff-boxes which realised high figures would be tedious, but one of the latter must be mentioned. It was a Louis XV. oval gold box chased with various trophies, with six panels enamelled *en plein* with a boar hunt and other subjects, which after an exciting contest was knocked down for £1,100. The second day was principally devoted to porcelain, some of which was of remarkable quality. A pair of old Chinese eggshell plates with ruby backs made £330, and a Sèvres cabaret with bleu-de-Vincennes ground, consisting of 6 pieces, £280, and six Sèvres plates, painted with scenes in rose-du-Barri borders, realised prices varying from £168 to £136 10s.

The collection of mediæval and renaissance objects formed by Mr. J. H. Fitzhenry, sold on the 16th, was in some respects similar to the Capel-Cure collection, and the result of the sale was quite as disappointing, the 46 lots only producing £2,047. Only three items realised over £100. These were a knightly belt, of French work,

of the middle of the 14th century, composed of sixteen rectangular copper-gilt plaques embossed in relief with female Saints, £220 10s.; a Processional Cross, North Italian 15th century work signed by the maker, M.F.—Maso Finiquerra—formed of iron overlaid with silver gilt and enamelled in translucent colours, £483; and another cross of Spanish workmanship of the same period, inlaid with North Italian enamels of somewhat earlier date, £315.

Two other sales have yet to be recorded, the porcelain of the late Rev. Edmund Lord and other properties on the 23rd, and the Worcester and Chelsea porcelain, the property of Mr. E. W. Walker, on the 27th.

The first of these contained specimens of English, Continental, and Oriental porcelain, which, though fine as regards quality, were by no means unique; consequently, the prices obtained were in most cases moderate. A pair of *famille verte* hexagonal bottles, enamelled with river scenes, made £162 15s.; a pair of Chelsea bottles with open lips, 9½ in. high, went for £257 5s.; four plates from the same factory for £110 5s.; and a set of three old Worcester vases painted in the Oriental taste on dark blue scale pattern ground, £147.

The Walker collection was infinitely superior, consisting of representative pieces chosen with great taste and knowledge. With the exception of fourteen pieces, the whole collection consisted of English porcelain, the 115 lots producing £4,669 15s.

The sale opened with a collection of Chelsea groups and figures, a pair of which, representing a shepherd and a shepherdess, modelled by Roubilliac, realised £136 10s.; but it was in the Worcester porcelain that most of the high prices were made. A set of three vases, painted in the Oriental taste, with gilt borders on mottled blue ground, went for £462; another set somewhat larger, printed with exotic birds on a dark blue scale pattern ground realised £504, and a large jug, with apple-green ground, with a decoration similar to the preceding lot, was secured for £152 5s. The only item of note amongst the Continental porcelain was a pair of Dresden figures of children with fish, which fetched £102 18s.





Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of a free answer in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

Queries

Can any reader oblige with particulars as follows:—4,530.—The Swedish painter, Count Hjalmar Mörner, spent many years in this country. Has he left behind any designs or pictures?

4,232.—A correspondent wishes to ascertain the date of death and age of B. Flesschier, a painter who lived in the Strand, near the Fountain Tavern, during the reign of Charles II.

ANSWERS TO CORRESPONDENTS

Battersea Enamel

Candlestick.—5,475 (Marlborough).—Judging from your particulars and the sketch of form, your candlestick is probably Battersea Enamel, and in the condition you mention, worth about £5. A perfect piece would have considerable value.

Patch Box.—5,707 (Liverpool).—Your patch box is genuine Battersea Enamel. Value about 45s.

Books

Dickens: "Pickwick Papers."—5,751 (Hinckley).—A first edition, *i.e.*, published in 1836, is worth from £2 to £3, but your copy, dated 1837, would not realise more than 10s. to 15s.

Lord Porchester: "The Moor."—5,753 (Queensbury).—This book is not of great value. Could you send one of the ornaments for our expert's inspection.

Gibbon's "Decline and Fall of the Roman Empire."—5,877 (Reading).—The second edition is of no particular value.

Gervase Markham: "Calvarice," 1617.—5,873 (Cuckfield).—This work first appeared in 1607, the value of your edition being about £1.

Dean Swift's Works, 24 vols., 1803.—5,876. Your edition is not worth much more than 1s. a volume.

Breeches Bible.—5,800 (South Harrow).—If complete and in good condition your copy should be worth £1 or so, but this Bible is very common, and consequently you may have some difficulty in disposing of it. The other two books possess little interest to a collector. Send photographs of the chest for our expert's examination.

Breeches Bible.—5,477 (Nottingham). Being incomplete, this Bible would not realise a large sum. Advertise in THE CONNOISSEUR REGISTER.

Byron's Life and Writings.—5,170 (Glasgow).—We must know the date of your edition to value. Also the date, 1791, for your copy of Byron's Works cannot be correct, as the poet was only born in 1788. The ordinary edition of Smollett's *History of England*, 1826, is worth about £2, but large paper copies bring from £8 to £10. *The Spectator*, 1822, is worth about £2. We presume by Egan's *Sporting World*, 1827, you mean Pierce Egan's *Sporting Anecdotes*, 1827, the value of which runs into a few pounds. The Bible, dated 1731, is probably of small value, although the older one may be of some interest. Send the latter for examination.

"Scott's Novels," Cadell's Edition, 1829.—5,832 (Limavady).—This edition should properly contain 48 volumes, being then worth about £1 to £3. Your other books are of little value.

"Burton's History of Leicestershire," 1622; "Battle of Life," 1846.—5,854 (Wallington). These volumes should fetch £2 to £3 apiece.

Oldham's Works.—5,685 (Clapham, S.W.).—These works are not in demand.

"Buffon's Natural History," 1793.—5,833 (Reigate).—This is not the complete "Buffon." The only complete English translation is that issued by Smellie in 1812. The other books you mention are not of much importance. Photograph of clock is too indistinct to form any guide as to value.

Engravings

"The Months," by Bartolozzi, after Hamilton.—5,637 (Bath).—Your stipple prints are in a late state, early impressions being oval. The value is about 30s. apiece. The four mezzotint engravings after Wheatley, if in the same state as the print sent, will be worth about £30 the set.

"A Shipwrecked Sailor Boy" and "The Sailor Boy's Return," after Bigg.—5,520 (Chesterfield).—These subjects were engraved by Gauguin in both large and small plates. Fine impressions of the former are worth about £12 the pair, but there is little demand for the small prints.

Thomas Frye.—5,173 (Bath).—The large "heads" engraved in mezzotint by this artist fetch from £2 to £3 apiece.

"The Prodigal Son."—4,848 (Grimsby).—This series, published by Carrington Bowles, is only worth about £5 to £7, the class of subject being unsaleable at the present time. *The Wood Boy*, by Robinson, is not of great value.

"Ralph John Lambton," after J. Ward, by G. Turner.—5,143 (Kendal).—Printed in colours, this portrait should realise £3 or £4.

Alken Prints.—5,294 (Burscough).—The original prints are worth about £1 to 30s. apiece, but great caution should be exercised in buying so-called "finds," as there are many facsimile reprints in circulation.

Bartolozzi: "Love and Fortune," "Cupid and Psyche."—5,122 (Goswell Road).—If genuine impressions in colour and in fine state, the value will be about £3 or £4 apiece.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

MORGANATIC MARRIAGES

IN answering a correspondent in the February Number, I expressed the opinion that a Morganatic Marriage is *legal*, but that the children of such a union, though *legitimate*, lie under certain disabilities, and are incapable of "inheriting or transmitting a right of succession to the title, sovereign privileges, and entailed estates of the family"; being, in fact, only entitled to whatever is settled on them by contract.

The editor of the *Yorkshire Post* takes exception to this statement, and has addressed the following letter to THE CONNOISSEUR upon this interesting subject:—

"LEEDS, June 15th, 1905

"SIR,—I see that in the February issue of your Magazine, Mr. A. Meredyth Burke answers a question respecting Morganatic Marriages, that they are 'perfectly legal.' The subject is one of general interest, and I have myself been enquiring into it with no very definite result so far as fact is concerned. The expression of

opinion that a Morganatic Marriage is perfectly legal may or may not be sound. In either case, by itself, it is unsatisfactory to the student of the subject. I suppose Mr. Burke means that a Morganatic Marriage is perfectly legal 'in this country,' though the answer does not say so. As all marriage in this country is subject to Act of Parliament, may I ask for a reference directly to the Act which legalises as a Marriage a relationship under which the wife and children are excluded from the use of the family name and from other legal rights such as those of inheritance, which indubitably appertain to the wife and children in the ordinary legal marriage recognised by Act of Parliament. Further, if such marriage is legal, may I ask what is the precise form of ceremony to be gone through, and by what Act of Parliament it is restricted to certain classes of persons.

"Further, may I ask if either of the parties to a Morganatic Marriage is competent during 'the lifetime of the other to marry again without obtaining a divorce in the Law Courts'—the only means by which, at any rate in this country, divorce can be obtained. The law of this country does certainly provide against bigamy, and if, therefore, one or other of the parties to a Morganatic Marriage is competent under our laws to form a second marriage during the life-time of the other party to the first, in what sense can it be said that a Morganatic Marriage is legal—excepting in so far as one would say that it was legal for a man to live with a woman without going through the ceremony of marriage at all?

"The question of the legality of such a marriage in this country is no doubt different from that of its legality in any Continental country, but, having made a considerable enquiry abroad, I can find no specific laws in any country relating to Morganatic Marriages, nor can I learn that any Prince who contracts what is called a Morganatic Marriage, and thereafter, during the life-time of his 'Morganatic Wife,' marries somebody else, is guilty of bigamy. If this is so, what law is there to prevent a Prince, or anybody else, in Germany from having at the same time a dozen or score of 'Morganatic Wives'? If he did, would it be possible for him to be prosecuted for bigamy?

"But the question of the legality of such a marriage in Germany, for example, may be tested in another way. If Mr. Burke were to go through a legal form of marriage in Germany in accordance with German law, and were thereafter to come into this country, and contract another legal marriage in accordance with our law, he would I think stand great risk of being sent to prison as a bigamist; that is to say, a marriage contracted legally in a foreign country is regarded as valid by our Courts. But there have been cases, I believe, in which a German Prince has contracted a 'Morganatic Marriage' in Germany, and has thereafter, without any formal or legal divorce upon the usual grounds, come over into this country and married an English Princess, and yet he has not been put in the dock as a bigamist. I am not making any charge or suggesting any impropriety in regard to such a second marriage; but what I do suggest is, if there were no prosecution for bigamy, the natural implication is that the 'Morganatic Marriage' was not a legal marriage even in Germany.

"The subject is one of interest not merely academic and

historical, and this because, if the broad statement that a Morganatic Marriage is legal is allowed to pass unchallenged on the one side, or without definite proofs of legal status on the other, it may be that certain English families will find themselves in very awkward positions.

"I am well aware that there is a clear distinction in the minds of many people between a religious marriage and a civil marriage, and that, for instance, the Church of Rome would probably refuse to re-marry a person who had gone through the religious ceremony, although he or she might not have contracted a civil legal marriage; that is to say, the Church regards the religious ceremony as *the* marriage, and the civil portion as merely registration, which, though it is convenient for the purposes of civil life, is not necessary or essential. There was a time, no doubt, in this country when the standpoint from which marriage was regarded differed even from this, so that the mere living together did in itself constitute a marriage by presumption, as it does now in Scotland. The religious ceremony, I believe, historically came in later; but it is not the historical side of the question that matters greatly at the present time, but the actual legal fact; and therefore I venture to address this communication to you in the hope that you may publish it together with a statement from Mr. Burke which will clear up the matters to which I have called attention.

"Yours faithfully,

"J. S. R. PHILLIPS.

"P.S.—The Royal Marriages Act would seem to settle the question in this country, for it provides that 'no descendant of his late Majesty, George II. (other than the issue of Princesses married or who may marry into foreign families), shall be capable of contracting matrimony without the previous consent of His Majesty, his heirs and successors, signified under the great seal.' Then follows a clause providing the means by which a Prince over the age of twenty-five years may contract a marriage by giving twelve months' notice to the Privy Council; in which case the marriage may be solemnized, 'and shall be good except both Houses of Parliament shall declare disapprobation thereof.'

"The marriage of the Duchess of Fife is not 'morganatic'; it is an ordinary legal marriage with the consent of the Crown. There are said to have been stipulations as to the non-inheritance which, though binding on those who entered into them, may or may not have any legal effect upon their descendants."

The reply given in our issue of February was not intended to apply to British Princes or British subjects. Morganatic Marriages are unknown to English Law, although certain marriages under the Royal Marriage Act of 1772 are sometimes, erroneously, so described.

The answer was intended to apply to Morganatic marriages where they still obtain; and, as regards these, the terms of my reply are borne out by all the authorities on the subject and particularly by the Frederician Code, to which our correspondent does not appear to have referred.

Sir R. Croke, in his Introduction to the case of *Horner v. Liddiard*, said, "The name denotes its Germanic origin and it is not yet quite out of use in that country under the appellation of a left-handed marriage; but the earliest and clearest description of it is to be found in the Book of Feuds. It is there defined to be the lawful and inseparable conjunction of a single man of noble or illustrious birth only, with a single woman of an inferior or plebeian station upon these conditions, that neither the wife nor her children should partake of the titles, arms, or dignity of the husband, or succeed to his inheritance, but should be contented with a certain allowance assigned to them by the Morganatic Contract. But, since these restrictions relate only to the rank of the party and the succession to property without affecting the real nature of a matrimonial engagement, it must be considered in the light of a legal marriage of which it has every essential character. The marriage ceremony was, in general, regularly performed; the union was for life and indissoluble, and the children, in other respects, legitimate. This connection was very usual in most countries of Europe."

According also to Bouvier it is "a lawful and inseparable conjunction" and the children, though legitimate, are subject to certain restrictions as to inheritance.

Another authority asserts that the "Common Law of Germany permits such marriages."

The question which Mr. Phillips puts of a German Prince who, being morganatically married, came over to England and married a British Princess without being prosecuted for bigamy, is hardly one which can be considered to be so fully and precisely stated as to admit of being answered or even discussed. One remark may be made, and it is this, that the mere fact that a prosecution for bigamy was not instituted in the case of the supposed morganatically married German Prince marrying a Princess of the British Royal Family, can scarcely be regarded as conclusive evidence of the view which the British Courts or the Law Officers of the Crown in this country would take of the validity of the morganatic marriage. There are other circumstances besides "*inter arma*" when *silent leges*.

On the same subject a correspondent asks for an explanation of the term "*Mediatized families*."

All the houses which held directly and immediately of the Holy Roman Empire at its break up and which had then seat and voice among the Lords in the Diet are, if not still reigning, described as mediatized.

I append a list of the German and Austrian mediatized families. These families are considered upon an equality as to blood with the reigning houses.

MEDIATISED HOUSES.

GERMAN.

Arenberg, Duke.	Oettingen-Spielberg.
Sayn-Wittgenstein-Berleburg.	Croy-Dülmen.
Salm-Salm.	Solms-Braunfels.
Solms-Lich.	Loos-Corswarem.
Fürstenberg.	Hohenlohe-Langenburg.
Schönburg-Waldenburg.	Leiningen.
Wied.	Hohenlohe-Waldenburg-Bartenstein.
Thurn and Taxis.	Ysenburg-Birstein.
Hohenlohe-Kirchberg.	Waldburg-Wolfegg.
Salm-Kyrburg.	Sayn-Wittgenstein-Hohenstein.
Löwenstein-Wertheim-Rosenberg.	Waldburg-Ziel.
Hohenlohe-Oehringen.	Fugger-Babenhhausen.
Oettingen-Wallerstein.	Salm-Reigerscheid-Krautheim.
Hohenlohe-Bartenstein-Jagstberg.	

AUSTRIAN.

Lobkowitz.	Metternich-Winneburg.
Auersperg.	Starhemberg.
Schwarzenberg.	Rosenberg.
Esterhazy of Galantha.	Schönburg-Hartenstein.
Colloredo-Mansfeld.	Salm-Reiferscheid-Raitz.
Kaunitz-Rietburg.	Windisch-Grätz.
Khevenhüller-Metsch.	Trauttmansdorf.

Counts of the Holy Roman Empire, formerly possessed of Sovereign Rights:—

GERMAN.

Bentinck.	Görtz (Schlitz and Görtz).
Castell-Rüdenhausen.	Rechberg and Rothenlöwen.
Castell-Castell.	Königsegg-Aulendorf.
Stadion.	Quadt-Wykradt.
Solms-Wildenfels.	Leiningen-Billigheim.
Erbach-Erbach.	Pückler-Limpurg.
Solms-Laubach.	Leiningen-Westerburg.
Erbach-Schönberg.	Platen of Hallermund.
Solms-Rödelheim und Assenheim.	Neipperg.
Erbach-Fürstenau.	Ortenburg.
Schönburg-Glauchau.	Stolberg-Wernigerode.
Fugger-Kirchberg.	Ysenburg-Meerholz.
Schönborn-Wiesentheid.	Waldeck-Limpurg.
Fugger-Glött.	Wallmoden-Gimborn.
Schaesberg.	Waldbott-Limpurg.
Giech.	Ysenburg-Philippseich.
Rechteren-Limpurg.	Stolberg-Rossla.
	Stolberg-Stolberg.

AUSTRIAN.

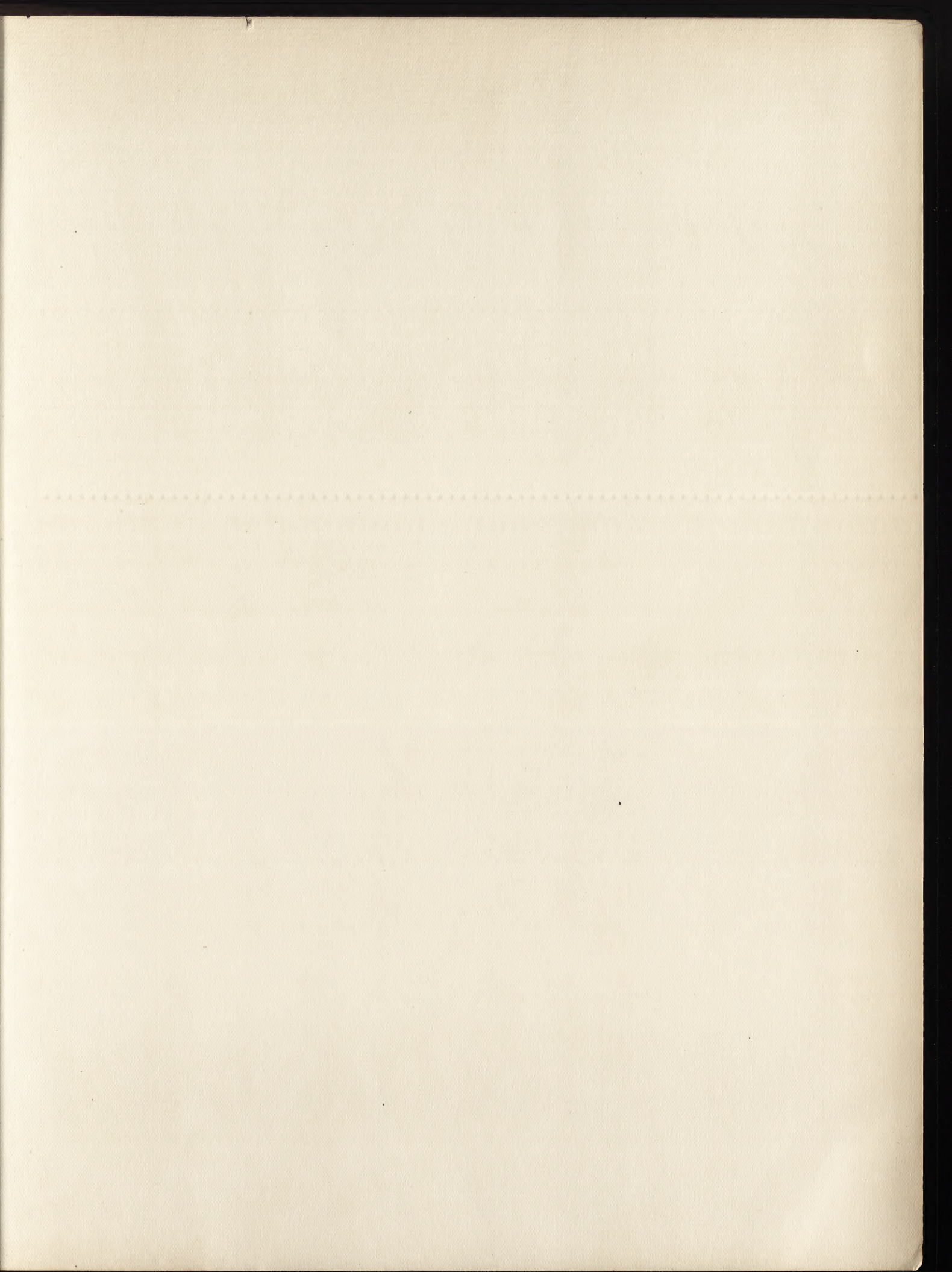
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